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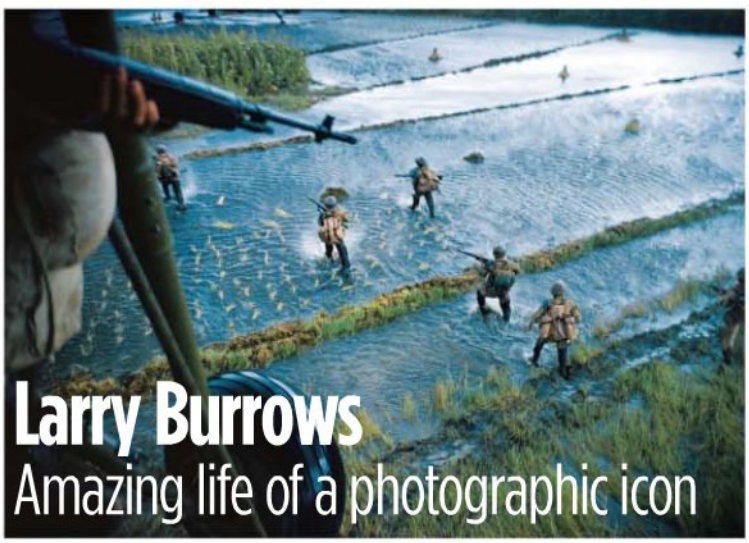

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Damian Drohan explores the world of amateur theatre in his bid to create a picture story

© DAMIAN DROHAN

Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be **a minimum of** 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Points of purpose

There's a bit of a theme of 'purposeful photography' in the magazine this week. Larry Burrows used photography to show the world what the war in Vietnam meant to those directly involved with it. Damian Drohan tells us about his project to document a theatre group in the build-up to a production. While Damian's purpose is to show the process, as an amateur the project also helped give his photography a purpose in its own right. The third point of purpose this week is the final round of our APOY competition. Entering competitions helps give enthusiast photographers purpose, as they pick up the camera with a specific aim in mind and a brief to work to.

Purpose is important in so many parts of life – and without it we'd do nothing and achieve nothing. Some people can create their own purpose, while others wait for an outside influence to deliver the purpose to their door.

The problem with purpose is that it can become overriding and swamp other requirements. It is possible to take a picture that fulfils a purpose perfectly, but without creativity a purposeful picture will never get noticed.

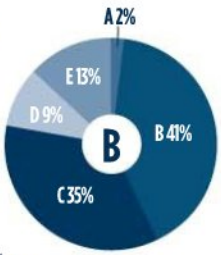
Our question of the week

In AP 24 October we asked...

How old will your camera be when you replace it?

You answered...

A 1 year old 2%
B 2-4 years old 41%
C 5-8 years old 35%
D 9-15 years old 9%
E 16 years or older 13%



This week we ask...

This year I have mostly used:

A A film camera
B A digital camera
C Film and digital cameras in equal measure

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News

"The photographs give an authentic insight into the realities of life for the British soldier on Afghanistan's front line"

Photos aid war wounded, page 6

Judge backs online photo rights | Check photo agreements, urges lawyer

Photographer wins High Court rights battle

AP RIGHTS WATCH
Committed to defending your photographic rights!

A RULING by a High Court judge concerning copyright of images stored online may have important ramifications for the photography industry, says a leading law firm.

The High Court in London ruled in favour of celebrity photographer Alan Grisbrook, who sued Mirror Group Newspapers (MGN) for infringing his copyright in archived images that were subsequently published in digital form for newspaper back issues.

Lawyers have urged photographers to seek written agreements over future use of their images after Grisbrook, a freelance, took legal action on realising that MGN was selling back copies of their titles, online, including the *Daily Mirror*.

The photographer had alleged that, by storing the images electronically and by communicating them to the public in this way, MGN was infringing his copyright.

Grisbrook, who had no written agreement with MGN over the future use of his photos, complained that he had never consented to the inclusion of his images in the group's back numbers database or on their website.

In a previously agreed Consent Order, in 2002, Grisbrook expressly reserved his right to take legal action against MGN in respect of any future copyright breach. This followed a 1998 legal action by Grisbrook over unpaid licence fees that resulted in MGN agreeing to delete all electronic copies of his photos from MGN's systems.

In the High Court on 16 October, MGN claimed that the use of his images was in the 'public interest' and that the photographer's licence extended to back-copy editions archived electronically.

Commenting on the case, technology lawyer Tom Cowling, from Swan Turton, said that the ruling has 'potentially important ramifications for the photography industry'.

Cowling warned photographers to 'dust off your licence agreements and review your position'.

He added. 'Any photographer (or image library) who has licensed images to a newspaper which, like MGN, now appears to be making back copies of their editions available online to paid subscribers, may well, following this case, have a claim in copyright infringement if their licence agreement did not clearly allow such use.'

Cowling advised all parties to confirm in writing the terms of the licence they obtain to avoid the risk of subsequent disappointment at the court's 'narrow interpretation of the licence' and avoid being sued.

Lord Justice Patten concluded: 'Although my decision is that the operation of the back number websites does not infringe Mr Grisbrook's copyright in his photographs, those rights can be adequately protected by a declaration to that effect.

'This is not a case where there has been any deliberate or conscious non-compliance with the [previously agreed] consent order and I do not therefore propose to take any further action in respect of the breach of the undertaking which it contains.'

The *Daily Mirror*, the website of which is pictured here, was accused of re-publishing photos in the form of digitally reproduced back issues, without permission

SNAP SHOT

Darkroom furore

As we went to press, UK darkroom equipment makers were up in arms following Ilford Photo's suggestion that the days of the traditional home-based darkroom are over. A spokesman for darkroom equipment importer Firstcall Photographic branded comments made by Ilford Photo sales director Steven Brierley, in an interview with AP, as 'fundamentally untrue' (see *News*, AP 24 October). For more on this see next week's *News*.

Adobe beta

Photographers have been urged to provide feedback on Abode Lightroom 3 following the release of a public beta version of the software. Claimed improvements with Abode Lightroom 3 include 'more flexible online publishing options'. There is also improved noise reduction and sharpening. For details visit http://labs.adobe.com/technologies/lightroom3/.

Tamron 'VC' 17-50mm

Tamron Japan is set to launch its 17-50mm f/2.8 Di II VC lens in a Canon-compatible version. A Nikon version of the VC (Vibration Compensation) lens containing a built-in motor went on sale in Japan in September. The AF 17-50mm f/2.8 XR Di II VC LD for Canon models goes on sale in Japan on 29 October. There is no word as yet on UK availability.

Britain bags £60K photo prize

A PHOTOGRAPHER based in Britain has scooped the £60,000 jackpot in a competition that focused on environmental sustainability.

Nadav Kander's pictures beat nearly 3,000 images submitted by more than 300 photographers to win the Prix Pictet award for his series entitled 'Yangtze, The Long River Series, 2006-07'.

The images document the changing landscape and communities of China's Yangtze River, from its mouth to its source.

Kander received the award from Kofi Annan, former United Nations Secretary General.

The competition theme was 'Earth'.

© NADAV KANDER

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PhotoDiary

A week of photographic opportunity

WEDNESDAY 4 NOVEMBER

EXHIBITION European Fields by Dutch photographer Hans van der Meer, until 28 November at Host Gallery, London EC1Y 0TH. Tel: 0207 253 2770. Visit www.hostgallery.co.uk. **EXHIBITION** Jane Bown: 100 Portraits, until 21 November at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplace.co.uk.

HANS VAN DER MEER

THURSDAY 5 NOVEMBER

EXHIBITION Myths and Fairytales by photographers Rupert Jessop, Hester Jones and Francesca Tilio, until 22 November at Viewfinder Photography Gallery, Linear House, Peyton Place, Greenwich, London SE10 8RS. Tel: 0208 858 8351. Visit www.viewfinder.org.uk. **DON'T MISS** Tar Barrels at Ottery St Mary, Devon (barrels lit and carried through the streets). Visit www.tarbarrels.co.uk.

FRIDAY 6 NOVEMBER

DON'T MISS Two-day landscape photography course (6-8 November) by Nigel Hicks, based in Dartmoor, Devon. Tel: 01626 770 181. Visit www.nigelhicks.com. **EXHIBITION** The Make Up Artist, until 22 November at Annroy Gallery (owned by Rankin), 110-114 Grafton Street, Kentish Town, London NW5 4BA. Tel: 0207 284 7320.

SATURDAY 7 NOVEMBER

EXHIBITION The Who: In the Beginning, until 15 November at Proud Central, London WC2N 6BP. Tel: 0207 839 4942. Visit www.proud.co.uk. **DON'T MISS** Digital Photography Workshop (£65) at Longshaw Estate (10am-4pm), Sheffield, Derbyshire S11 7TZ. Tel: 07764 952 029.

SUNDAY 8 NOVEMBER

EXHIBITION British Wildlife Photography at Nunnington Hall, Nunnington, near York, North Yorks YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk. **DON'T MISS** Remembrance events across the UK.

MONDAY 9 NOVEMBER

EXHIBITION Sound Kapital: Beijing's Music Underground by Matthew Niederhauser until 15 November at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. **EXHIBITION** Growing Up Black by Dennis Morris, until 23 January 2010 at Hackney Museum, Technology and Learning Centre, London E8 1GQ. Tel: 0208 356 3000. Visit www.hackney.gov.uk/black-history-month.

TUESDAY 10 NOVEMBER

EXHIBITION Polaroid: Exp.09.10.09: photographers mark the final 'use-by' date on the last batch of Polaroid film. Runs until 28 November at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** Contact Sheets – A Closer Look, until 19 November at AoP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org.

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© ALEXANDER ALLAN

Afghanistan images to aid war wounded

PHOTOGRAPHS captured by a soldier who risked life and limb on the front line in Afghanistan are set to help Britain's war wounded.

Captain (Rtd) Alexander Allan, a former Grenadier Guards officer, captured the pictures in Helmand Province during a six-month tour in 2007.

The images have now been put together in a book called *Afghanistan: A Tour of Duty*, profits from which will go towards the British Limbless Ex-Service Men's Association.

'Allan captured a number of unforgettable images of British soldiers sweltering in the heat, liaising with the locals, training the Afghan Army, fighting off Taliban attacks and taking casualties,' said a spokesman for the publishers, ahead of the book's launch on 29 October.

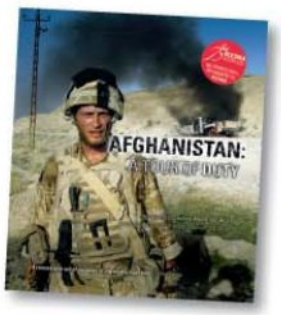
'His feeling for his troops, the camaraderie, sacrifices and how they cope with what they have been sent to do is evident from every image.The accompanying words are by the soldiers themselves'.

Commenting on his photos Allan, 29, said: 'Some people write prose, some poems, others are raconteurs telling their stories as best they can to an eager audience. These pictures are my diary; take from them what you wish.'

In his foreword to the book, former head of the Army General Sir Richard Dannatt said Allan's photographs give an 'authentic insight into the realities of life for the British soldier on Afghanistan's front line'.

Allan has dedicated his book to Adam 'Goolie' Ball, who lost a leg while trying to save two Afghan colleagues.

Afghanistan: A Tour of Duty (ISBN 978-1-906507-39-8) is published by Third Millennium Publishing, price £12.99.



Win a unique AP Leica M9

To celebrate AP's 125th anniversary, we are giving you the chance to own a bespoke '125th Amateur Photographer'-engraved Leica M9 camera, along with a Leica 35mm f/2 Summicron-M Asph lens, worth £6,765.

To enter the Amateur Photographer/Leica prize draw, simply collect six differently number tokens and fill in one of the forms published in AP 10 October (includes token 1), 24 October (includes tokens 2 and 3) or download it online at www.amateurphotographer.co.uk (includes token 1). Token 5 is published here, while token 6 will appear in 14 November, token 7 in 21 November and token 8 in 28 November. Send your completed coupon and six tokens in an envelope to: Amateur Photographer/Leica Competition, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed forms is Friday 4 December 2009. Full details of the competition and a set of rules appeared in AP 10 October.

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SNAP SHOT

D3x tattoo

In a bizarre move, an image of a Nikon D3x DSLR camera has been tattooed on a photographer's arm. Nikon camera enthusiast Manny Williams said he had become so infatuated with the D3x that he had one tattooed on his forearm, according to the technology website Engadget. 'Since using a Nikon product, I am convinced that I will never use anything else… ever again,' said Williams who has been a photographer for more than 25 years. For the full story visit www.engadget.com.

DSLRs are for girls

DSLR cameras have sparked a boom in demand among young women in a market 'once dominated' by men, according to sources in Japan. *Joshi Camera*, a Japanese photo magazine aimed at women, says its circulation has doubled in the two years since its launch. 'Girls always now carry DSLR cameras and shoot whatever subjects on the street that happen to appeal to them,' reports the respected photo industry newsletter, *Pen News Weekly*. 'At some high schools, female members of camera clubs have increased rapidly, now making up the majority,' adds the article.

M9 dream

A photographer is selling T-shirts, thongs and other 'intimate apparel' in a bid to raise enough cash to buy a Leica M9 camera. Jarle Aasland says he has been overwhelmed by the public's response to the project, which he launched on his Leicadreamwebsite. 'I'd love to get a Leica M9, but it's an expensive tool [£4,850]. First, I'd have to sell a kidney, and then I would have a hard time convincing my wife that I really need a Leica rangefinder,' the US-based photographer wrote after shooting with the Leica M9 for a couple of days and becoming hooked. 'I'm not doing this for the money. I'm doing it to fulfil a dream,' he claims. Visit www.leicadream.com.

© JOSÉ LUIS RODRIGUEZ

UK honours in Wildlife Photographer contest

© TILL STROBEL

A UK teenager has been crowned Veolia Environnement Young Wildlife Photographer of the Year – the second time a Briton has won the award in successive years.

Fergus Gill from Scotland secured the title with a dramatic image entitled 'Clash of the Yellowhammers' (see below left). He followed in the footsteps of last year's winner, Catriona Parfitt from Hampshire.

Fergus said he used a Nikon D300 DSLR for his winning shot, which was captured from a hide in his garden.

However, he had to wait two days to get the picture he was after – two male yellowhammers fighting over some oats that Fergus had placed in feeders nearby.

Also flying the flag for the UK this year was Sam Rowley, whose image of a red deer in Richmond Park won the 11-14 Years section.

Meanwhile, *Amateur Photographer* magazine reader Danny Green – also from the UK and a previous winner – triumphed in the Nature in Black and White category with a photograph called 'Starling Wave'.

The overall Veolia Environnement Wildlife Photographer of the Year award went to Spanish photographer José Luis Rodriguez for his photo of an Iberian wolf (see left).

Among the category winners was Tom Schandy from Norway, who claimed victory in the Gerald Durrell Award for Endangered Wildlife with a photo captioned 'The look of a jaguar'.

Photographers this year faced huge competition after organisers received a record number of entries. Judges admitted they had a 'massive task' choosing the winners after photographers from 94 countries submitted 43,000 entries, marking a 33% increase on last year.

The best 100 images have gone on show at the Natural History Museum in London. To see more winning images, visit www.amateurphotographer.co.uk.

The Veolia Environment Wildlife Photographer of the Year is owned by the Natural History Museum and BBC *Wildlife Magazine*.

Camera raid is double blow to Essex store

THIEVES have escaped with more than 40 limited-edition SLR cameras from an Essex camera shop just eight months after the store last fell victim to burglars.

Ilford-based camera dealer David Leung was away on business when the culprits grabbed 40 limited-edition Minolta Dynax 7 cameras.

Launched in 2001, the Dynax 7 'Limited' cameras cost around £800 each. The haul also included Canon power grips, conversion lenses, adapters and chargers.

'Not many of these Minolta limited-edition cameras were imported, and after all these years, new and unused ones should be unusual,' said David, who was away in Hong Kong and China sourcing new camera equipment when the thieves broke in.

He added: 'In these difficult times I can hardly afford this happening once every few months.'

It is the second blow to hit the store this year. In February more than 25 Gold Mamiya RB67 Pro-S '50 Years Limited Edition' cameras were stolen, among other equipment.

The latest theft took place at the end of September, but details have only emerged in the past few days. David urges anyone who is offered the rare Dynax 7 cameras to email him at davidshleung@msn.com.

Alternatively, they can contact the Metropolitan Police on 0208 345 3436, quoting crime reference number '4422029/09'.

© ANNIE LEIBOVITZ/WHITE HOUSE

Leibovitz behind Obama family portrait

PHOTOGRAPHER Annie Leibovitz was behind the first official family portrait to be released by President Barack Obama. Leibovitz captured the image on 1 September at the White House.

The news comes just weeks after AP learned that Leibovitz is set to receive the Centenary Medal along with an Honorary Fellowship at the upcoming Royal Photographic Society Awards.

Leibovitz hit the headlines earlier this year when it emerged that she risked losing the rights to her lifetime's work.

Leibovitz had reportedly borrowed around £15m from New York firm Art Capital, using the rights to her photographic archive and the value of her properties as collateral.

She avoided losing copyright of her images after being given more time to pay off the loan.

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New gadget to beat wonky horizons

A TINY device that fits into the hotshoe of a DSLR, to help photographers keep their cameras on a level, has been launched by Seculine.

The Action Level Cross indicates horizontal level as well as vertical alignment, says UK distributor Into 2020.

The £54.99 gadget uses seven coloured LED lights for each axis to show level data in a 'traffic-light sequence', going from red to green in the centre when the camera is level.

'This neat device will work in standard landscape mode as well as giving level information for portrait photography and when shooting directly, vertically, for skyscapes or downwards for applications such as flat copy work,' said a spokesman.

Available separately is a remote slave unit (£34.99), which is designed to enable photographers to use their camera at a low angle, or overhead, and see the level information relayed from the unit on the camera.

For details call Into 2020 on 01628 674 411 or visit www.intro2020.co.uk

SNAP SHOT

Faster Flash

Lexar has announced a new CompactFlash memory card that promises faster image transfer. The company claims the Professional 600x CompactFlash card has a minimum write speed capability of 90MB/s (when used with a UDMA 6-enabled device). The card is available in 8GB (£149.99) and 16GB (£219.99) capacities and, from December, in a 32GB version (price to be confirmed).

LX3 boost

Panasonic has updated the firmware for its DMC-LX3 digital compact camera in a move designed to add improvements such as faster AF. Panasonic claims that firmware version 2.1 'makes it possible to speed up AF time to... approximately 0.5sec at the wide end'. Features also include a '1:1' aspect ratio as a new shooting option. To download visit http://panasonic.jp/support/global/cs/dsc/.

PETER WATSON

KWONG HUI

BARBARA HILL

Projected images strike gold

THE Royal Photographic Society has announced the winners of its 2009 International Projected Image Exhibition Awards.

Gold awards went to Peter Watson (Open Slide), Kwong Hui (Nature Digital and Barbara Hill (General Digital).

Their images will form part of the society's 2009 International Projected Image Exhibition Tour.

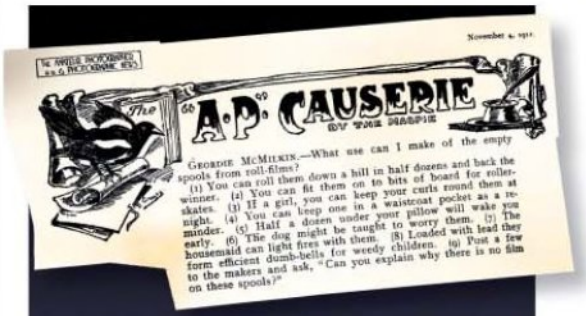
For details visit www.rps.org.

ClubNews

AP's weekly round-up of club news from all over Britain

Shillington & District Camera Club	The club, which is celebrating its 50th year, meets on Mondays, at 7.30pm, in The Village Hall, Hexton Road, Barton-Le-Clay, Bedfordshire MK45 4LY. Tel: 01525 634 316. Visit www. shillingtoncc.org.uk.
Yardley Photographic Society	The society's annual exhibition takes place on 14 November at Sheldon Heath Community Arts College, Sheldon Heath Road, Sheldon, Birmingham B26 2RZ. Visit www.yardleyps.co.uk.
Ware & District Photographic Society	Members stage a two-day exhibition from 28-29 November at Ware Arts Centre, Kibes Lane, Ware, Hertfordshire SG12 7ED. The show takes place 10am-5pm each day and will include more than 200 images, plus a Photoshop Workshop on each day. Visit www.wareps.org.uk.

Send club news to: apevents@ipcmedia.com


The A.P. CAUSERIE
BY THE MAGPIE

GEORGIE McMILKIN.—What use can I make of the empty spools from roll-films?

(1) You can roll them down a hill in half dozens and back the winner. (2) You can fit them on to bits of board for roller-skates. (3) If a girl, you can keep your curls round them at night. (4) You can keep one in a waistcoat pocket as a reminder. (5) Half a dozen under your pillow will wake you early. (6) The dog might be taught to worry them. (7) The housemaid can light fires with them. (8) Loaded with lead they form efficient dumb-bells for weedy children. (9) Post a few to the makers and ask, "Can you explain why there is no film on these spools?"

Amateur Photographer This week in... 1912

In a light-hearted column, AP's 4 November 1912 issue addressed the burning issue of the day: what to do with empty spools from roll films. An AP staffer had a number of ingenious suggestions: '(1) You can roll them down a hill in half dozens and back the winner. (2) You can fit them on to bits of board for roller skates. (3) If a girl, you can keep your curls around them at night. (4) You can keep one in your waistcoat pocket as a reminder. (5) Half a dozen under your pillow will wake you early. (6) The dog might be taught to worry them. (7) The housemaid can light fires with them. (8) Loaded with lead, they form efficient dumb-bells for weedy children. (9) Post a few to the makers and ask, "Can you explain why there is no film in these spools?"'

Lomo classic goes 'CMYK'

THE Lomographic Society has launched a 'CMYK' version of its retro-style, all-plastic Diana F+ film camera as a 'tribute to the four most important colours to print designers'.

The Diana F+ is a flash-equipped version of the Diana+ that was launched two years ago as a 'recreation of the 1960s classic'. The Diana F+ CMYK costs around £84.

For details visit www.lomography.com.

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Designed for the pro, inside and out

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Introducing the Toploader Pro AW series: Toploader Pro 65 AW, Toploader Pro 70 AW and Toploader Pro 75 AW (pictured).

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Pro outdoor photographer Michael Clark shoots with our fast-access Toploader Pro™ 75 AW bag to capture every moment of the Wenger Patagonian Expedition Race.

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Pictured above: Michael Clark on the very southern edge of the Brunswick Peninsula, during the 2009 Wenger Patagonian Expedition Race.

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Review

Your guide to the latest photography books, exhibitions and websites

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Book review

6 Billion Others

Portraits of Humanity from Around the World

By Yann Arthus-Bertrand in association with GoodPlanet. Abrams, paperback, 320 pages, £11.99, ISBN 978-0-8109-8383-0

For five years, French aerial master Yann Arthus-Bertrand and his team combed 75 countries, interviewing some 5,000 people about life's most fundamental questions – family, faith and happiness, to name a few. It was an incredible undertaking that has been somehow whittled down to the 500 interviews and portraits in this book.

Given the effort involved, its feel-good nature and that it is from the esteemed Arthus-Bertrand stable, this has all the hallmarks of a classic. Sadly, it falls flat. This is largely due to its identity crisis. Is it a book of portraits, or are the images secondary to the words, as in books such as the *Dispatches* series (see *Review*, AP 17 January)? While the interviews are candid, thoughtful and highly captivating, the pictures are too awful to ignore. The tight, poorly framed mug shots look as though they were taken in a photo booth in the back of a pick-up truck. Hyperbolic? Perhaps, but I was still shocked. It's a good read, though, and look out especially for Sunao's tale of surviving the attack on Hiroshima. **Jeff Meyer**

Amateur Photographer ★★★★★

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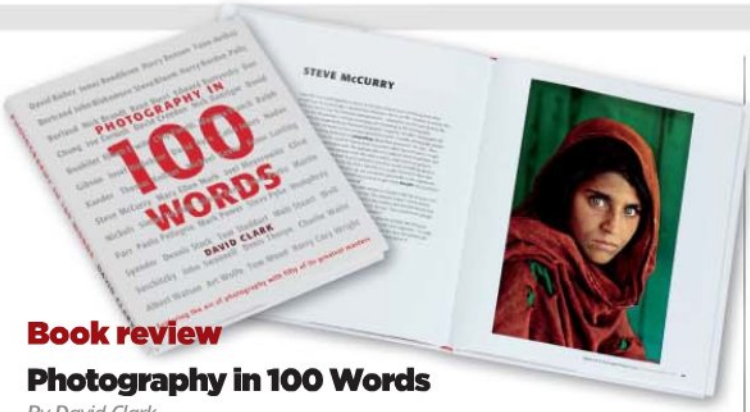
Exhibition

Robin Bell's Silver Footprint

Until 28 November. Richard Young Gallery, 4 Holland Street, London W8 4LT. Tel: 0207 937 8911. Website: www.richardyounggallery.co.uk. Open Tues-Sat 10am-6pm. Admission free

© PETER ARNOLD

If you missed Robin Bell's exhibition at the Independent Photographers Gallery in Battle, East Sussex (*Review*, AP 9 May), here's another chance to catch his remarkable black & white prints. Robin, who has worked as a master printmaker for more than 30 years, is exhibiting 60 of his favourite images throughout November. In his wide-ranging career, he has made prints for some of the most important photographers in the past few decades, including Lee Miller, Ernst Haas and Tom Stoddart, and images by all three are included in the exhibition. Eve Arnold, Don McCullin, John Swannell and Terence Donovan are a few of the other photographers whose work is also on display. From celebrity portraits to serene, undisturbed landscapes, insightful documentary images and elegant nudes, the images celebrate the enduring power of the silver-gelatin print. A catalogue of the images with accompanying anecdotes from Robin is published by Dewi Lewis Publishing and available to buy from the gallery. **Gemma Padley**



Book review

Photography in 100 Words

By David Clark
Argentum, hardback, 128 pages, £20, ISBN 978-1-902538-57-0

Regular readers of AP will recognise David Clark as AP's long-time features writer who left the magazine last year to write books, but who still contributes to our *Icons of Photography* series. In his first offering, David has created a unique tome that works on a number of levels. Exploring the iconic photographs from 50 of the world's greatest photographers, he offers us insights into the images and how they were made. In the course of these interviews, David has highlighted two words spoken by each photographer that explain their techniques and thought processes. We learn that Martin Parr seeks 'ambiguity' in his images, for instance, while Martine Franck seeks the 'unexpected'. Over the course of the book these words build to form a sort of dictionary definition of photography and its many forms and functions. Our words for David's book: unique and compelling. **Jeff Meyer**

Amateur Photographer ★★★★★

http://2009.photomonth.org

If you are in London over the next few weeks and are hungry for some cutting-edge photography, cast your eye over the listings for this year's photomonth photography festival. The event, organised by Alternative Arts and now in its ninth year, is the largest photography festival in the UK. More than 150 exhibitions featuring the work of world-renowned and up-and-coming photographers are currently taking place across east London. Plus, there are artists' talks, workshops and tours. Notable forthcoming events include a book-signing session by Martin Parr at Rocket and a talk by photojournalist Phil Maxwell on 30 November at Amnesty International, in which he discusses human rights issues and photography. See the website for full listings. **Gemma Padley**

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Letters

Share your views and opinions with fellow AP readers every week

Letter of the Week

Seal spotting

I though AP readers might interested in this picture of a seal that I took recently. The seal sleeps on top of the mooring buoy in the Fal Estuary in south Cornwall, just down the hill from where I live. It comes up the river at dusk, then leaps around like a dolphin or sea lion for a spell before popping up onto the buoy. It spins it around and acts the fool before sleeping there for the night. I spoke to someone at the National Seal Sanctuary and they said that they had never heard of anything like it.

It was hard to get a decent shot as the light was always poor, being dawn or dusk. I spent a couple of evenings hunkered down in a rowing boat, but by the time the seal came up the river the light was too poor and this was compounded by the rocking motion of the boat. I took this shot from the shoreline one morning before the seal left for the day.

Matt Dale, Cornwall

MATT DALE

21st century Britain

I walked to the village shop to get a paper recently. I passed a small group of bright-eyed children in their school uniforms waiting for the bus. I passed two young brothers swinging on their garden gate waiting for their lift to school. I passed a mother bundling her children into the family car before whisking them away to further their education. All of these goings on would have made superb photographs in their own right, as well as providing a record of life in 21st century Britain. Of course, this being 21st century Britain, my camera remained firmly in my pocket.

David Leatherdale, Lincolnshire

A puzzling issue

Although I understand that camera reviews cannot be totally objective, I am puzzled by an issue arising from two recent tests. The entry-level Nikon D3000 was awarded 9/10 for 'Build and handling' in AP 3 October, whereas the Pentax K-7 was only given 8/10 despite your praise for excellent build quality and handling in your review in AP 17 October.

Are we to assume that the marks awarded are a measure of a camera's quality compared to all cameras regardless of cost, or is it only a measure against the immediate peers of a particular model? An explanation would be greatly appreciated.

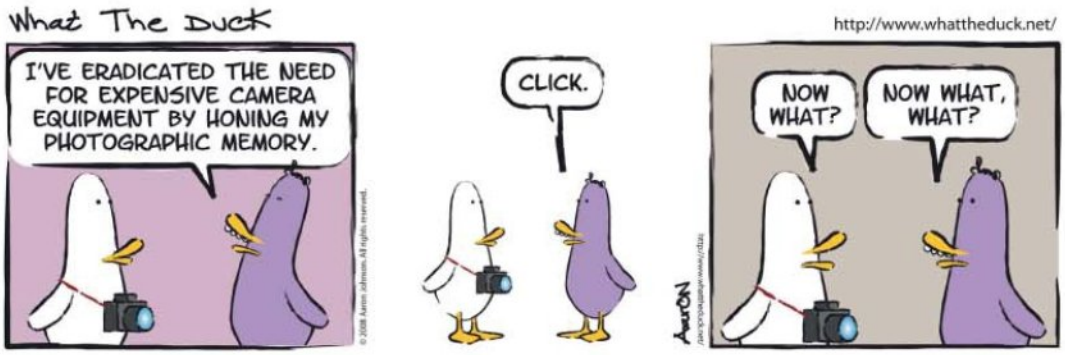
Peter Nicholson, Surrey

When we score the build and handling of a camera, we take into account the audience that it is intended for as novices usually have different requirements to enthusiasts. The Nikon D3000 has an excellent guide that helps less experienced DSLR users understand how to control the camera to get the results they want. While the K-7 has excellent build quality, its handling is let down a little by a slightly dated menu system, which cannot be customised or set to open to reveal the last feature that was accessed – *Angela Nicholson, technical editor*

Canon costs

I'm writing with regard to Damien Demolder's response to Ivan Strahan's letter, *Sky high*, in AP 24 October. His response to Mr Strahan's claim that Canon unfairly hikes UK prices was both unwarranted and patronising, particularly in light of one of AP's largest advertisers, Warehouse Express, listing the Canon PowerShot G11 in the same issue for the very same, 'disputed' £569 – not exactly the street price drop suggested by Damien when it hit the shelves. Even the retailer's addition of a few low-cost accessories (claimed to be worth £100) does not excuse the rip-off that Canon imposes on UK customers.

Canon has always inflated its UK prices, and Canon UK does not offer regular cashback deals, which might at least ameliorate the already large price discrepancy on UK products. Family members in the US regularly contact me about superb deals on all



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card (in a choice of CompactFlash, SD or Memory Stick)*

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Right first time

BERNARD LOCKLEY

I was dismayed to read Barney Britton's *Last resort* article on creating the perfect firework display in AP 17 October. It was yet one more example of the way in which advice on photographic technique is increasingly focused on post-processing, rather than how to get the image right in the first place. In my opinion, learning how to take a good photograph of a firework display is probably easier than learning how to convincingly execute Barney's pixel painting.

I attach a photograph of the bonfire at Brockham, near Dorking, taken using a DSLR. I gave up entering the image in club competitions, since nearly every judge marked it down because they said it was probably a composite, cobbled together on a computer. As the leading enthusiast's photo magazine, I think you owe it to up-and-coming readers to teach them 'real' photographic techniques, rather than Photoshop gymnastics. Perhaps we will then all get away from our monitors and start pressing the shutter button.

Bernard Lockley, Surrey

I'm sorry you didn't enjoy my article, but it's important to note that the *Last resort* articles in AP are intended to serve a quite different purpose from the normal, 'traditional' photographic advice. They are, in short, intended to explain useful techniques for rescuing images that aren't quite there yet, or which have been marred by a failure of technique or unavoidable circumstance. These techniques are – literally – the 'last resort', and are not intended to be a substitute for more serious ground-up technique.

I quite agree that Photoshop trickery is no substitute, most of the time, for hard-learned expertise, but you will find content of this latter kind throughout AP, both in the features and technical articles. The fact is that there is a market for software techniques, just as there was a market for darkroom techniques some years ago. Today's arguments regarding the validity or otherwise of combining/faking images on a computer are much the same as those that I saw recently, when flicking through archive issues of AP. The only difference is that those Victorian gentlemen were discussing the veracity of the chemical, rather than electronic image – *Barney Britton, technical writer*

photo brands – but they are for US redemption only! At current exchange rates, the PowerShot G11 is available from B&H New York (a US retailer) for £384. That is £185 cheaper than here in the UK.

I think it was wrong to suggest that a reader is misguided, and that somehow the prices are going to magically fall to US/UK parity in a few weeks. I think AP should be standing up for consumers in these credit crunch times – not defending the indefensible.

Clive Routley, West Midlands

Thanks for your letter – and I take your point. However, these prices do drop as soon as all the retailers are supplied and the camera is in circulation. Canon's suggested price is always way higher than what a product sells for, and while retailers are waiting for stock to arrive they list that same price. When all stores have plenty, the price drops – and it happens quite quickly. Plus, as Ivan says, we should expect to pay more than consumers in larger markets. Amazon UK already has the price down to £450, and high-street stores will follow suit very soon. Warehouse Express is now down to £499.

I'm not trying to stand up to or for anyone; I'm just reflecting what the market will do and advising readers that the prices they see now are not what they will have to pay – *Damien Demolder, Editor*

Back Chat

AP reader **T John Foster** asks whether an iconic image needs to be technically perfect

WHAT makes a great picture? It's a simple enough question, but one that will certainly produce a number of different answers. I started thinking about this question after seeing a television tribute to the magnificence of Henri Cartier-Bresson, a master of image portrayal beyond doubt. His work is spoken about with such dignity and praise, yet his approach was basically quite simple. Technique for him was no hindrance. Competence with his chosen equipment meant he could rely on mechanics almost through second nature and concentrate heavily on capturing his 'decisive moment'.

Full marks go to him and others for the quality of vision each has shown, but on the technical excellence front the harshest critics could have a field day. Unsharp images, dubious exposures and questionable camerawork add up to some iffy results.

But does that really matter? Does the power of the image portrayed overrule the need for high technical excellence?

The desire to find out more encouraged me to study what acknowledged picture experts have called the 'iconic images' of past decades. Sure enough, on a percentage count, more were great pictures on visual portrayal than by technical quality.

Scenes of horror from the Vietnamese war were epitomised in Nick Út's famous shot of nine-year-old Kim Phúc, the naked girl who had torn off her clothes in agony after a South Vietnamese napalm attack (see AP 28 March). This numbing picture won a Pulitzer Prize for the message it conveyed.

> **"Does the power of the image overrule the need for high technical excellence?"**

You could argue the photographer had to rely on instinct to capture the moment's pain and that picture quality was always a minor consideration. The image is everlasting, though the picture quality is very low.

At a time of celebrating 40 years since a man landed on the moon, you can reflect on other great moments captured in history. But equipment was different then in comparison to the digital revolution and advances of recent times. Would Cartier-Bresson and others have produced technically better pictures given the chance to use what is freely available now? Or is capturing the moment whatever the gear still the only thing that counts?

Knowing the equipment you have, however expensive or technically advanced, is one thing. Knowing how to use it through second nature at the all-important 'decisive moment' in an age of instant transmissions is something else. A huge appetite for all-telling images of joy or horror increases demand for pictures across many frontiers. Judging by history, a great picture does not have to be technically perfect to succeed: it just needs undeniable portrayal power.

Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

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Amateur Photographer Technique

Photo Insight

DAVID CLAPP EXPLAINS WHY HE FEELS NO NOSTALGIA FOR FILM AND HOW LUCK IS JUST AS IMPORTANT AN ELEMENT IN YOUR IMAGES AS ANYTHING ELSE

NOT so many years ago, in fact only three and a half years ago, I made the jump to light speed and entered the world of digital imaging. Photography seemed more like a dice roll to me in those days than the precision execution it is now. Long bedtime conversations became empty debates that often left me wittering to myself in the dark. My other half was actually quite grateful I could 'nerd' her to sleep so quickly. Buying a Canon EOS 5D was the biggest risk I had ever made with any passionate endeavour. The decision was very tough, to say the least, and I would skim the pages of AP in nervous anticipation week after week, waiting for a price drop to lead my wallet to the shop, but believe me, this digital dilemma had nothing to do with waving goodbye to film.

I hate film. I learned virtually nothing but how to drive myself slowly insane with film photography and I will never use it again. I want to stamp on every last little cardboard box after ripping out the black tongues from each and every canister. It even says negative on the box! If that doesn't instil a lack of trust from the word go, then what does?

The whole film versus digital argument seems an age away, but where it used to fall apart for me was that, to do something with a slide and make something of my photography on the internet, the image had to be converted to digital. So I thought, why not cut out the middle-man? I emptied my fridge of Fujichrome Velvia, but seconds later I thought twice and put it all back in again. I actually considered that I might shoot film and digital side by side. Then, three days later, I learned more about photography than I ever had.

I was shooting film at Porth Joke beach, near Newquay in Cornwall. This is a narrow cove with an abundance of caves and rock pools. I like this location because it's mostly just a haven for surfers and no one else. You get few families and tourists sunning themselves on this stunning sandy beach because of the pools, for one thing, but mainly because it lacks facilities or toilets. You can usually count on being the only person on this beach, particularly in autumn and winter, so you can compose your images at your leisure without fear of anyone strolling through your frame and spoiling that perfect picture... or so I thought.

I love beach scenes for a number of reasons: stunning sunsets; the minimalist nature of the sea and surrounding landscape; and the opportunities for creative compositional elements such as leading lines. I found all three of these in Porth Joke the afternoon I went and could hardly believe my luck.

Some distance behind the beach I found a grassy patch on an incline that gave me a slight overhead view of the tidal pools and allowed me to frame their diminishing trails as they empty back into the sea. On the horizon, just over the spot where the pools meet the sea, hovered a golden sun, radiating beautiful pinks and oranges. It was too good to be true.

I'd set my lens to infinity and was about to press the shutter when a figure emerged in my frame. I did a double-take, and yes, some gent was standing right in the sweet spot of my composition. Annoyed, I lowered my camera and shouted at him to leave. He didn't hear me. I waited, but he just stood there. Finally, I just took the picture.

At that time in my film days I would routinely take off to the coast and think to myself, 'This time I am a photo machine'. I daydreamed of magazine-worthy images, filled with colour and vibrancy. I told myself to use the correct grad filters, spotmeter like a sniper and think every step of the way. Then I would inevitably find myself sitting in the photo lab car park looking at another disaster, shouting muffled expletives over the radio and hitting the horn while everyone looked out the windows for the sandwich van. I would then spend ages scanning and rescanning the best of the week's worst images. I used to warm up my Nikon Coolscan V like a life-support machine and digitally resuscitate those photographs.

I tried so hard back then to plan every single technical and compositional element of my images that I forgot about the power of luck. And this is what I learned that day on the beach at Porth Joke. Many of the best images are well thought through and expertly executed, but they also benefit from the luck of being in the right place at the right time. I was annoyed at the man in my frame because I hadn't planned on him being there, but when I viewed the picture later he not only added a sense of scale to the image, but also the lone silhouette marking a human presence in this desolate scene seems to further evoke the serenity of the environment.

Sometimes in those early film days, I nearly got it right. When I did, the pride I felt was absolutely wondrous, gazing through those protective clear plastic sleeves at a great set of exposures. Even though my hard step 0.9 graduated filter was pulled too low in the excitement, the spontaneity, timing and dusting of magic from this one image spurred me on like you wouldn't believe. For the first time I was sure of my potential, that I had captured something truly beyond my capabilities.

So even though I am now truly happy in my digital sphere, film got me going. To see those colours in my hands is something I will proudly say I took with me into the digital world. It is the subconscious basis of my alterations and still remains the definition of a successful photograph for many of us, I am sure.

I miss those regular consignments of padded envelopes filled with green boxes from Guernsey. How that rubber band and paper customs declaration never came off in the post is beyond me. **AP**

To see more pictures by **David Clapp** visit **www.davidclapp.co.uk**

How to get to Porth Joke

Porth Joke is about four miles from Newquay. Proceed along the A30, and a few miles past Zelah (if travelling from the south) or Carland Cross (if travelling from the north) take the B3285. Continue on this road to Goonhavern and then turn right onto the A3075. After about 3 miles turn left onto the road for Crantock village. Drive past Crantock and turn left onto the road to Treago Farm. Drive through the farm and follow the track until the National Trust car park (note that at Treago Farm there is a gate across the track which you will need to open and close). Alternatively, drive to West Pentire, park there and walk the coast path to Porth Joke.

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp, Tom Mackie and Clive Nichols will reveal the secrets behind one of their great images. This week it's David Clapp

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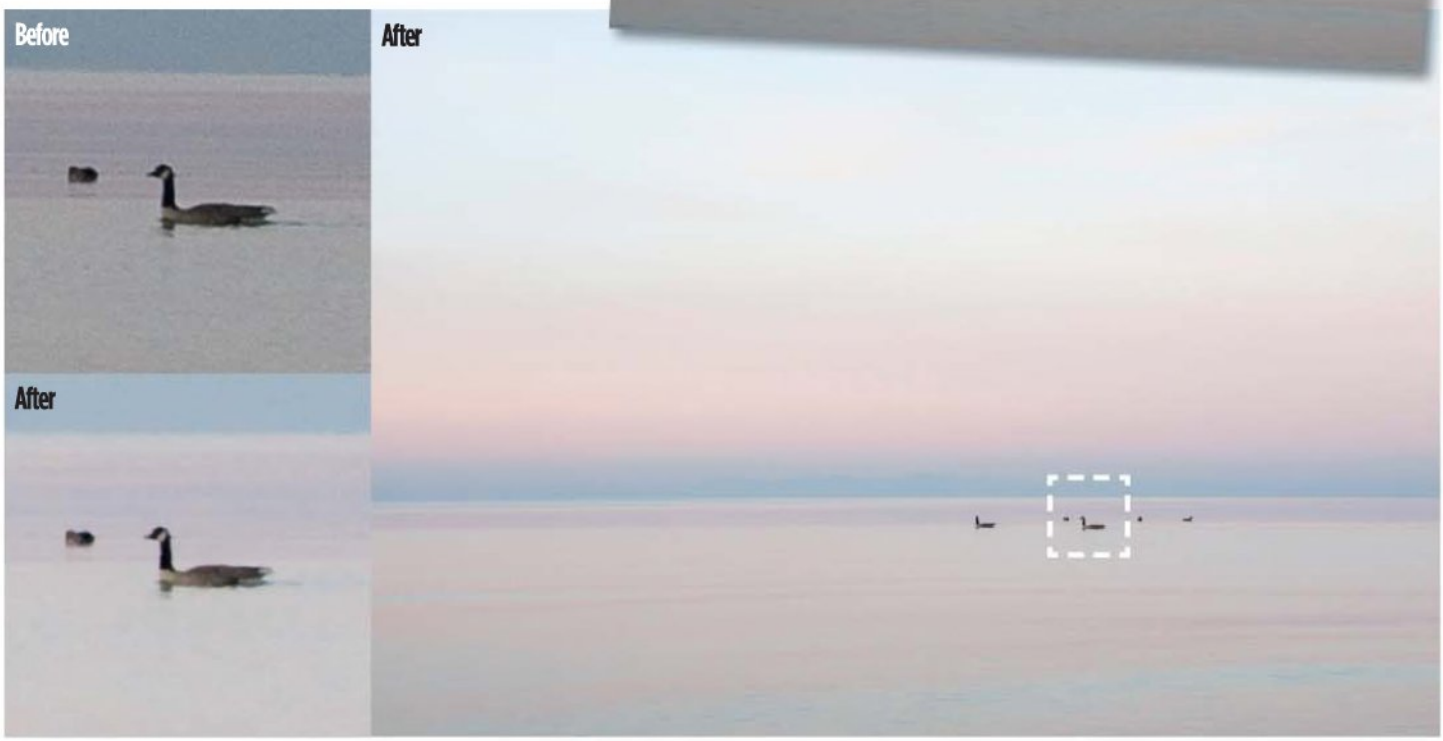
Amateur Photographer Software solutions

Sharpening images can exaggerate image noise. **Richard Sibley** explains how to use Adobe Camera Raw to soften noise but keep edges sharp



The last resort

Before you start

Software
Adobe Photoshop, Photoshop Elements or similar software

System requirements
Windows PC or Mac

Skill required ●●●○○

Time to complete 20 minutes

Technique explained
Softening noise in images at dawn

DURING a recent trip to Vancouver in Canada, I decided to take advantage of the fact that jetlag was causing me to wake at 5.30am and use the time to take some photographs. As I was staying in White Rock, a small coastal town about 30 miles south of Vancouver and just a mile from the US border, I would wake up and head straight to the beach for sunrise.

As I hadn't expected to take many low-light images on the trip I didn't have a tripod with me, so most of my dawn shots were taken at a high ISO sensitivity of around ISO 800. As a result, most of them are a bit noisy. Thankfully, the images taken looking across the bay, with the US mainland in the background, contain very little detail as they are mainly a study of the light and colours of dawn.

However, using Adobe Camera Raw, either in Photoshop or Elements 7, it is possible to sharpen the edges of the geese, while at the same time using the Sharpening and Clarity tools to reduce the luminance noise and smooth the image.

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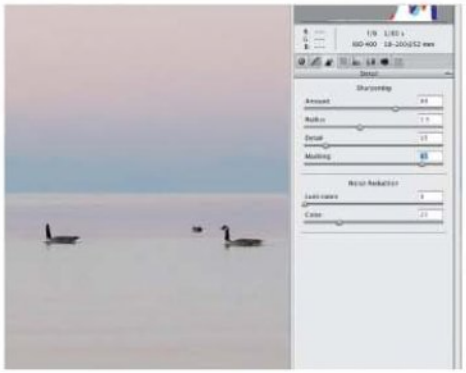
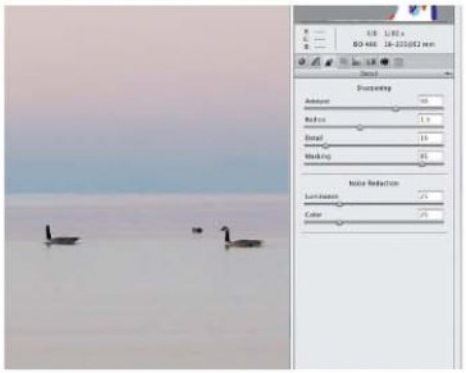
Smoothing an image to reduce noise

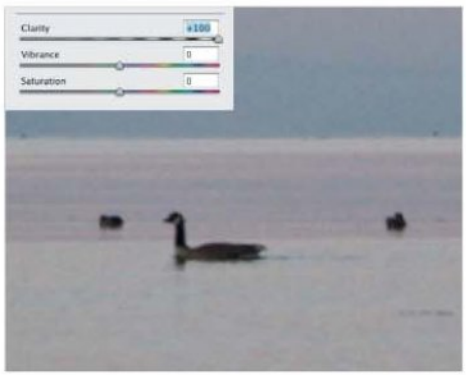
Soften the noise in your images while keeping the edges sharp



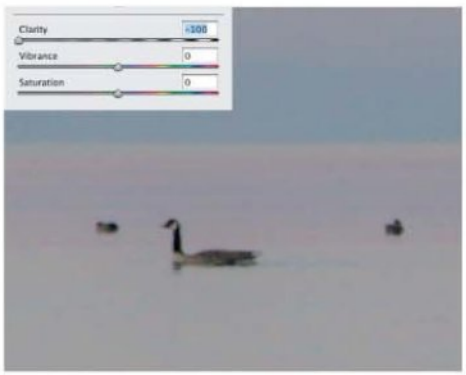
1 The first step is to use the sliders to perform a basic sharpening of the image. In this case the aim is to sharpen the edges of the geese, but without emphasising the luminance noise. To do this I have reduced the detail sharpening and increased the masking. For more information on the role of each of these settings, see *Camera Raw Sharpening* below.



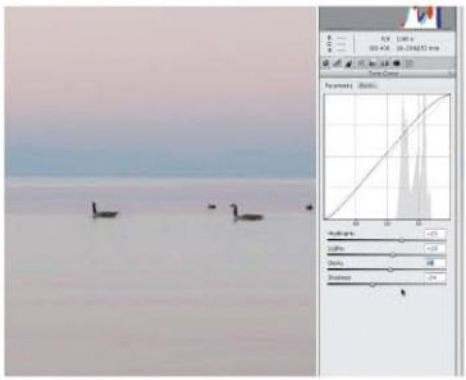
2 I have left the Colour Noise reduction at its default 25 setting, and have moved the Luminance Noise reduction to 25. This should just take the edge off the speckled noise.



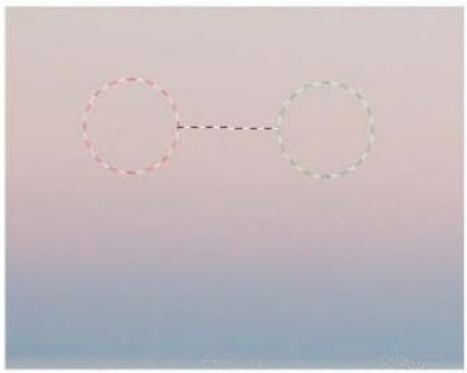
3 Adobe Camera Raw's Clarity slider adjusts the local contrast in an image. Setting the slider to +100 creates a lot of local contrast, which accentuates image noise and makes an image look grainy.



4 Setting the slider to -100 has the opposite effect. It reduces local contrast, which smooths differences between pixels. As a consequence, this helps reduce image noise, particularly luminance noise, which may have been accentuated by sharpening the image.



5 I chose a setting of around -40 Clarity to soften the noise and the tones in the image, but without destroying all the detail. I have also adjusted the tone curve by lifting the midtones and highlights to lighten the image, and by darkening the shadows to make the geese more silhouetted and appear sharper.



6 Finally, to complete the image, I have used the Spot Healing brush tool to spot out the small black marks that are actually geese and ducks near the horizon. This is purely to make the image look a little tidier.

Camera Raw Sharpening

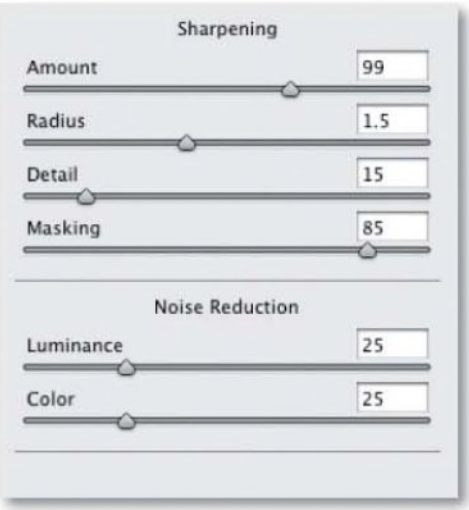
Most people can achieve good results simply by playing with the sliders until they get a look they are happy with, but it does help if you have a basic knowledge of what each slider does. When using the Sharpening sliders, hold down the Alt key as this will show the effect of the adjustment in the preview window.

AMOUNT: The amount of sharpening.

RADIUS: Sharpening takes place on the edges in an image. The radius controls how large an area around each edge is affected. Setting the slider to 1.0 or lower helps sharpen fine details. As the Radius is increased the area around the edge that is sharpened is enlarged, which can cause 'halos' and oversharpen areas of fine detail.

DETAIL: This setting suppresses the 'halo' effect that is created by using a higher radius setting. Setting Detail to 0 reduces the sharpening effect. If you have an image with fine details, a setting of around 25-40 should be suitable.

MASKING: This option controls which areas sharpening is applied to. With no masking, sharpening is applied to the entire image. The more it is increased, the less it is applied to large 'flat' areas, leaving it only applied to distinct edges. This is especially useful in an image such as the one here, or for a portrait. In these situations you only want the sharpening visible in the strongest edges in the image.



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Making a picture story

Irish photographer **Damian Drohan** tells **Jeff Meyer** how sometimes the best picture stories can be found close to home, even on a small island in Cork Harbour

PICTURE stories have taken us through the backstreets of skid row, the battlefields of Europe and far across the deserts of Africa. They've challenged and inspired us, and even motivated us into action. The great ones, though, get us to look more closely at something less obvious to the casual observer, and these can be found as far away or as close to home as you dare to look.

Earlier this year, photographer Damian Drohan (see *Gallery*, AP 12 September) was completing a Master's degree in photojournalism and documentary photography at the London College of Communication when he became inspired to explore the world of amateur theatre. He'd seen so many of the clichés that appear in theatre photography, such as the exaggerated expressions and the faux emotions, that he wanted to document the 'real' moments that fill the gaps between rehearsals

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Damian made weekly edits to his pictures, looking for any emerging themes or motifs, as well as any gaps in his subject matter

and productions, when actors stop acting and start being themselves.

Using some family connections, Damian, 40, got to meet the director of the Haulbowline Theatre Group, which was founded in 1963 and has since put on some 107 productions from its unusual location on the grounds of a naval base on a small island at the mouth of Cork Harbour in Ireland. From March to June of this year, Damian visited the group between one and three nights a week to follow their rehearsals and opening night of the farce *Not Now, Darling*.

For Damian, taking pictures started as 'an antidote to a boring and unsatisfying career as a food scientist.' Now, some 15 years later, he's traded one lab kit for another and teaches photography in County Cork, Ireland. The art of telling a story through pictures, he says, lies in preparation, careful editing and maintaining your confidence and motivation.

Find an idea

Settling upon a clearly defined idea with a diversity of picture potential is the first step towards creating a powerful picture story. 'My tactic is to keep a notebook handy in which I can jot down ideas,' says Damian. 'Magnum photographer David Hurn then recommends asking yourself what you're interested in and narrowing down your list in that way. Next, eliminate those that are geographically impossible or visually difficult to express and that will work better with words. When I was considering the theatre group's preparation for *Not Now, Darling*, I thought the lighting and interactions on stage and within the close confines of the backstage rooms would work well in pictures.'

Approach your subjects

In Damian's case, getting permission to shoot the Haulbowline Theatre Group wasn't too difficult. His mother-in-law is in the group and acted in the play. She had a word on his behalf, and then the director asked Damian to contact him directly. In exchange for access to their rehearsals, Damian promised the director he would take some production shots for the group.

'Being amateurs, they don't have a budget for such things, and this offer made them fairly open to the idea of me hanging around their theatre for three months,' he says. 'They agreed, so I set aside one evening and brought over some studio lights and took professional shots of the actors on set. Sometimes making a barter like this can help you get the access you need to make your photo essay. I also made a point of asking the director where I could stand and not be in the actors' way. Good manners and politeness go a long way.'

Planning and taking your images

Before his first shoot, Damian read the play so he would know when someone would burst through a door or when two people would be on stage together. Then he made two lists: one outlined the different types of shots he thought he might come across, and the other listed categories of images he wanted to capture. He learned this structure from the documentary photography course at the University of Wales, Newport. Generally, Damian says, the best photo essays will show a person at work, a spontaneous moment, a portrait, a candid shot revealing your subjects' personal interactions and still-life shots.

'That was my broad template,' says Damian, 'but you have to keep an open mind as well. During my first night with them I had no idea what to expect. I brought one camera body, several lenses and a tripod. I used the first sessions to sound out the rhythm of the play and ascertain when things happen. I quickly dispensed with the tripod after the first night because it was impractical.'

In the beginning, Damian says he looked more for specific types of pictures to fit his list of categories, but as he went on he found that he was already getting shots that fulfilled his criteria. 'If you have a broad plan but are open to change when you go about doing it, everything falls into place,' he explains. 'Having categories allowed me to go into an unfamiliar situation and put some structure into what I was doing, but I slowly abandoned that formal structure, only to come back to it at the end when I made my edits.'

"The best photo essays will show a person at work, a spontaneous moment, a portrait, candid shots showing personal interactions and still-life shots"

Damian began his project shooting film with a Nikon F5. He'd shoot about four rolls of 36 exposures and 'liked the discipline' of contact sheets, which allowed him to view his pictures in sequence and review them in relation to the others. However, he soon realised he couldn't develop and scan the film fast enough to meet his needs and decided to switch to his Nikon D200.

Initially he had shot both colour and black & white film, but after shooting a roll of colour it became clear he needed to shoot in black & white. 'I think colour works if you want to convey certain emotions, but I was looking for the best way to get viewers into the story,' he says. 'After looking at the backgrounds, the light and colour scheme of the theatre, I thought black & white would work better.'

The stage is quite small, he recalls, and the room seats about 120 people. In the beginning, Damian had the run of the auditorium, dressing rooms and stage, so there was plenty of room

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in which to work, but as the set was built, certain areas became blocked off and this restricted his access.

'I learned to work with what I had and did a lot of shooting through gaps. I was in the dressing rooms mostly at the end,' he says. 'And the longer the play went on, the more technical the lighting became. Because of this I didn't use flash, only ambient light. I wanted to remain unobtrusive, and on the one occasion I tried to use flash it completely killed the atmosphere in the images. I've always found that on-camera flash gives very flat lighting, and there was a dearth of white surfaces in the theatre to try to bounce it from. So to compensate for the low light, I used fairly fast lenses: a 50mm f/1.4, an 85mm f/1.8, a 28-70mm f/2.8 and a 35mm f/2. I also have a 15-30mm lens, which is a little slower on aperture, and on the occasions when I used that I upped the ISO on my camera. I generally shot at about ISO 800 both on film and digitally, occasionally pushing it up to 1600.'

Editing

For the first couple weeks while working on a picture story, the subject matter is new and you feel a need to shoot everything, says Damian, but eventually you will start to see certain motifs and themes emerge as you review your images. Damian made a point of making weekly edits of his work, comparing his recent set to the previous weeks' images. He would study his subjects for motifs, but mostly he was looking for gaps. If he had concentrated on portraits heavily one week, he told himself he would try to take more action shots the following week.

'Something I noticed early on were lots of images of people drinking tea,' Damian recalls. 'I thought to myself that if I do more of these, then they need to be drastically different. I also took a lot of stage interactions, as I found I could split the frame vertically by using the curtain. I took a number of shots of the director, who is very animated and vocal. He commands your attention, so I realised I needed to look around more at other cast members.'

From the outset, Damian told himself he would have an approximate edit of 25 images in his final essay. Unlike other picture stories, a play has an imposed deadline, so knowing when to stop was never a problem. As the deadline neared, though, Damian's image-taking accelerated, culminating in a 400-frame barrage on the final night.

'I had 1,900 images in total by the end, which was overwhelming,' says Damian. 'I opened them in grid mode in Adobe Lightroom so it looked like a contact sheet, and the first thing I did was check them for sharpness and exposure, and then delete the bad ones. Next, I went into Loupe mode and flicked through them quickly. I gave possible contenders two or three stars and non-contenders no stars. Then I set it so I could only see my starred images. Eventually I got it down to 500.'

At this point Damian split his remaining images into folders named after each of his original categories, which were Portraits, Dressing Room, On Stage, Backstage, Interaction, Person at Work, On the Boat, The Audience and Details. 'If I hadn't had the structure of these categories, I would never have finished it,' he admits.

After slotting his final 500 images into these categories, Damian went through them individually and looked for doubles of the same shot and emerging themes. Repetition, with the constant cups of tea, became one such theme, which helped to emphasise the procedure and repetitiveness of putting on a play.

This edit cut his number to 160. 'At that point I started ignoring the categories and was pulling my hair out,' he says. 'You always have some images that were difficult to do – they may have taken an hour to occur or for you to talk someone into it. You have an emotional attachment to these. Years ago I had a college tutor who taught me to use quiet images next to dramatic images to establish a pace, and to make sure every photo has a reason to exist in the story. At the end of the day, no one cares about how difficult a picture was to take – it needs to advance the story.'

"I focused on the frayed nerves and human touch. To be a good documentarian, I think you need to look for those moments"

Damian then left the images for a few days and revisited them with new eyes. 'I finally printed them out and looked at them all on my floor,' he says. 'I was removing images from the final selection and putting others in sequence at the same time. I'd walk around the pile and take one out and swap it back in until enough was enough. I knew I had to stop otherwise I'd never finish.'

He ended up with 48 images, which is just under double what he'd originally intended. 'There was a particular sequence towards the end where the director and the guy who sells tickets at the door were having a heated discussion about social issues,' Damian recalls. 'I was watching them for a while and they were getting more and more animated. I took about 40 shots of them from different angles and ended up with a massive sequence that I narrowed to three.

'My story moved away from "this is just a play" to "these are people who have other interests", as I focused on the frayed nerves and human touch. It's important to include those. To be a good documentarian, I think you need to look for those moments. The quieter images showing little gestures or people sharing a joke – they give a story heart.' **AP**

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Clashing colours and dramatic directional lighting in the theatre convinced Damian that his picture story would work best in black & white

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Round ten Low Light

Your chance to enter the UK's most prestigious competition for amateur photographers

AS the year winds down and the days become shorter, it seems only fitting that for our final round of APOY we should ask you to explore the magical qualities of low-light settings. Longer exposures and soft, glowing light have an inimitable way of transforming even the most average scenes into otherworldly delights.

Perhaps more than any previous round, Low Light asks you to think more closely about how both light and your camera function. It's been a great year of APOY, and we've seen some fantastic images. We have no doubt we'll see plenty more in this round and when the next APOY competition begins in February next year. Thank you all for your efforts and we look forward to seeing you again in 2010.

As always, we would like to remind you that you must include your address and details of your image in your email entry so we can judge your photograph accurately. Without your address and other contact details, we cannot reach you in the event that you win.

APOY 09

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

In association with Canon

How to enter via email

For full details of how to enter via email visit **www.amateurphotographer.co.uk/apoy09**

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Round 10
Low Light

Low light can at first seem like a photographer's nightmare, but with an open mind and an even wider aperture those pre- and post-golden hours can prove to be a creative goldmine for imagery. Working at slower shutter speeds and high ISOs is always daunting as you run the risk of camera shake and noise, but the great thing about low-light photography is its element of surprise. Low-light photography throws conventionality out the window, as you never quite know exactly how a picture will turn out. Low-light settings are thus great opportunities to experiment with your camera.

If landscapes are your forte, you could grab your tripod and capture the warm colours of sunrise and sunset. You might try a soft, dark portrait or an abstract still life. Likewise, birds are known for their early hours, and crepuscular mammals can make interesting subjects as they go about what is their day. Traffic, city lights, star trails and road crews... there are myriad subjects at your disposal.

To help get you started, we've listed some things to remember (see right).

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entries for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Leading Lines	Lead me in	14 Feb	6 March	28 March
On The Street	Candid life	7 March	27 March	25 April
Outdoor Portrait	Get out of the house	4 April	30 April	30 May
Plant Life	Artful vegetation	2 May	29 May	27 June
H_2O	Features and functions	6 June	26 June	25 July
Looking Closer	The finer details	4 July	24 July	29 Aug
Bold Colour	Complements and clashes	1 Aug	28 Aug	26 Sept
Reflection	Double or nothing	5 Sept	25 Sept	31 Oct
From A Low Angle	New views from the ground up	3 Oct	30 Oct	28 Nov
Low Light	Inside or out	7 Nov	27 Nov	19 Dec

ISO

When working in low light you will need to somehow account for the lack of ambient light. Perhaps the easiest way is to increase the sensitivity of your camera's image sensor by setting a higher ISO. On your DSLR, anywhere between ISO 400 and 1600 should give you more flexibility to shoot handheld without any supplementary light. Another option is to use flash, but remember that subtlety, as always, is key. Try putting your flash on its slow-sync setting so your flash fires briefly to light your foreground and take in ambient lighting from the background for a more natural, even exposure.

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Lens and aperture

The wider your focal length, the longer you will be able to handhold your camera. The general rule is that the slowest shutter speed at which you can handhold will match your focal length. For instance, this street scene was shot at a focal length of 28mm and handheld for 1/30sec. And, of course, the larger the aperture you can use at longer focal lengths, the faster the shutter speeds available.

Dusk

Ironically, one of the best times to take night-time shots is when there is still a bit of daylight. A completely black sky is often dull, but during that small window just after the sun has set and some daylight remains, the residual light casts a warm glow throughout the sky and illuminates the trees, buildings or people below.

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1st prize

Our first-place winner will receive Canon's 15.1MP **EOS 500D**, worth £789.99. The lucky winner will benefit from continuous shooting at up to 3.4fps with up to 170 JPEG burst, as well as nine-point AF and a high ISO of 12,800, making it ideal for low-light conditions. The EOS 500D boasts a 3in Clear View LCD with Live View mode and the ability to record High Definition videos. The winner will also receive Canon's **EF 28mm 1.8 USM**, worth £539.99. With a 75° diagonal angle of view, it can provide excellent background blur or sharpness edge to edge.

Worth £1,329.98 RRP

2nd prize

Worth £514.99 RRP

Our second-place winner will receive Canon's Pixma Pro 9000 Mark II printer, worth £499. The Pixma Pro 9000 Mark II produces professional-quality prints at sizes from 10x13cm up to A3+ and 14x17in with Gloss, Matte, Fine Art, Canvas and Board support. Its eight inks allow for a wide colour gamut, while the printer's Ambient Light Correction function ensures you get the results you want. Included is a packet of Canon's PT-101 A4 Photo Paper Pro Platinum paper, worth £15.99.

3rd prize

Our third-place winner will receive the 12.1MP **Canon PowerShot A1100 IS**, worth £159, which uses Scene Detection, Face Detection and Motion Detection to optimise settings and ensure great results. Other features include a 4x optical zoom, Digic 4, VGA movie capability and a 2.5in LCD with and optical viewfinder for framing shots.

Worth £159 RRP

In association with Canon

AP OY 09

AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:
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Surname .....

Address .....

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Daytime telephone no. .....

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Picture details .....

Camera .....

Lens .....

Film (if applicable) .....

Exposure (if known) .....

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm)☐ Please return my entry. I enclose an SAE☐ OR: I do not need my entry returned☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not to** hear from us.☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not to** be contacted☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column☐

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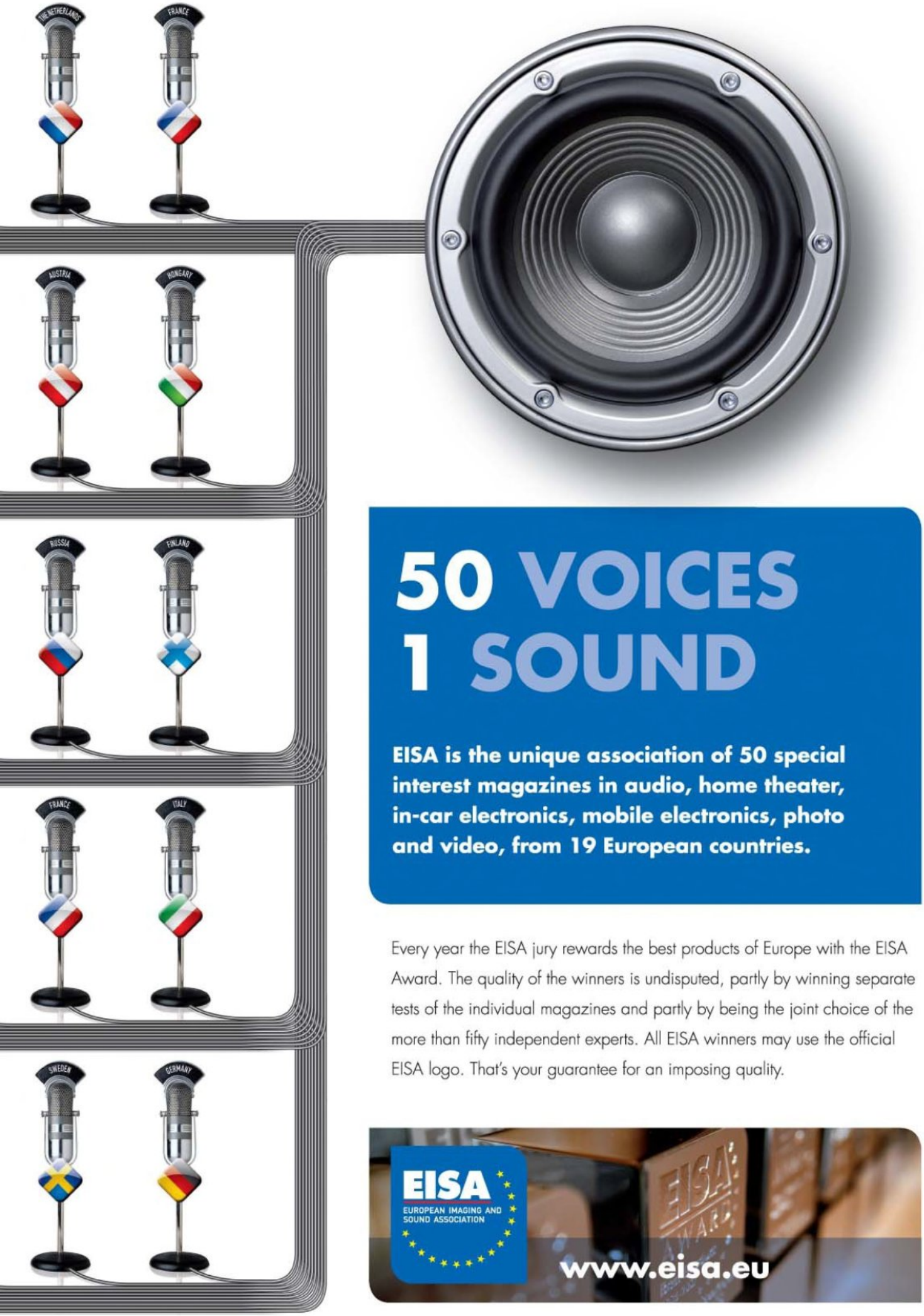

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SIGMA

OUR WORLD

Tom Servais: Born in Miami in 1953, Servais moved to California at the age of 20 to 'find himself' and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.

Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at f/6.3.

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Jerome Murray
West Midlands

Rainbow... 1
A dramatic sky and brightly lit foreground give this image of Budle Bay in Bamburgh, Northumberland, an emotive feel
Nikon D300, 28-70mm, 1/25sec at f/20, ISO 200

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Jerome Murray
West Midlands

Jerome is a regular contributor to the AP Gallery, and his images were last published in AP 16 May. Committed to photographing landscapes, Jerome is particularly fond of seascapes because 'the changing light, tide and weather conditions mean I will always return with a different result.' Although he lives in the West Midlands, Jerome makes regular trips to different parts of the British coast to pursue his coastal photography. His aim is to keep his images as realistic as possible, and as 'true to the scene I am trying to capture.' To see more of Jerome's images visit www.countyimages.co.uk.

Golden field
1 A slow shutter speed captures the movement of the oil-seed rape, ushering the eye to Bamburgh Castle in the distance
Nikon D300, 12-24mm, 1/5sec at f/20, ISO 200

Rainbow... 2
2 In this image, taken from Budle Bay in Northumberland, a rainbow hovers over the Farne Islands, creating a striking scene
Nikon D300, 28-70mm, 1/25sec at f/20, ISO 200

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Mike Harvey-Penton
East Sussex

In AP 15 August we published a feature on Mike's black & white digital infrared images. The photographs here could not be more different! Mike photographed these blood-red poppies just outside Lewes in Sussex. He went back several times to improve his composition, try different camera angles and capture the flowers in a variety of lighting conditions

Single poppy
1 Using his telephoto lens to blur the background, Mike highlights a lone poppy and creates an inescapable poignancy in the process
Nikon D700, 80-400mm, 1/250sec at f/11, ISO 400

Field of poppies
2 Mike keeps his camera settings the same, but this time zooms out to show the entire sea of ruby-red poppies against the green
Nikon D700, 80-400mm, 1/250sec at f/11, ISO 400

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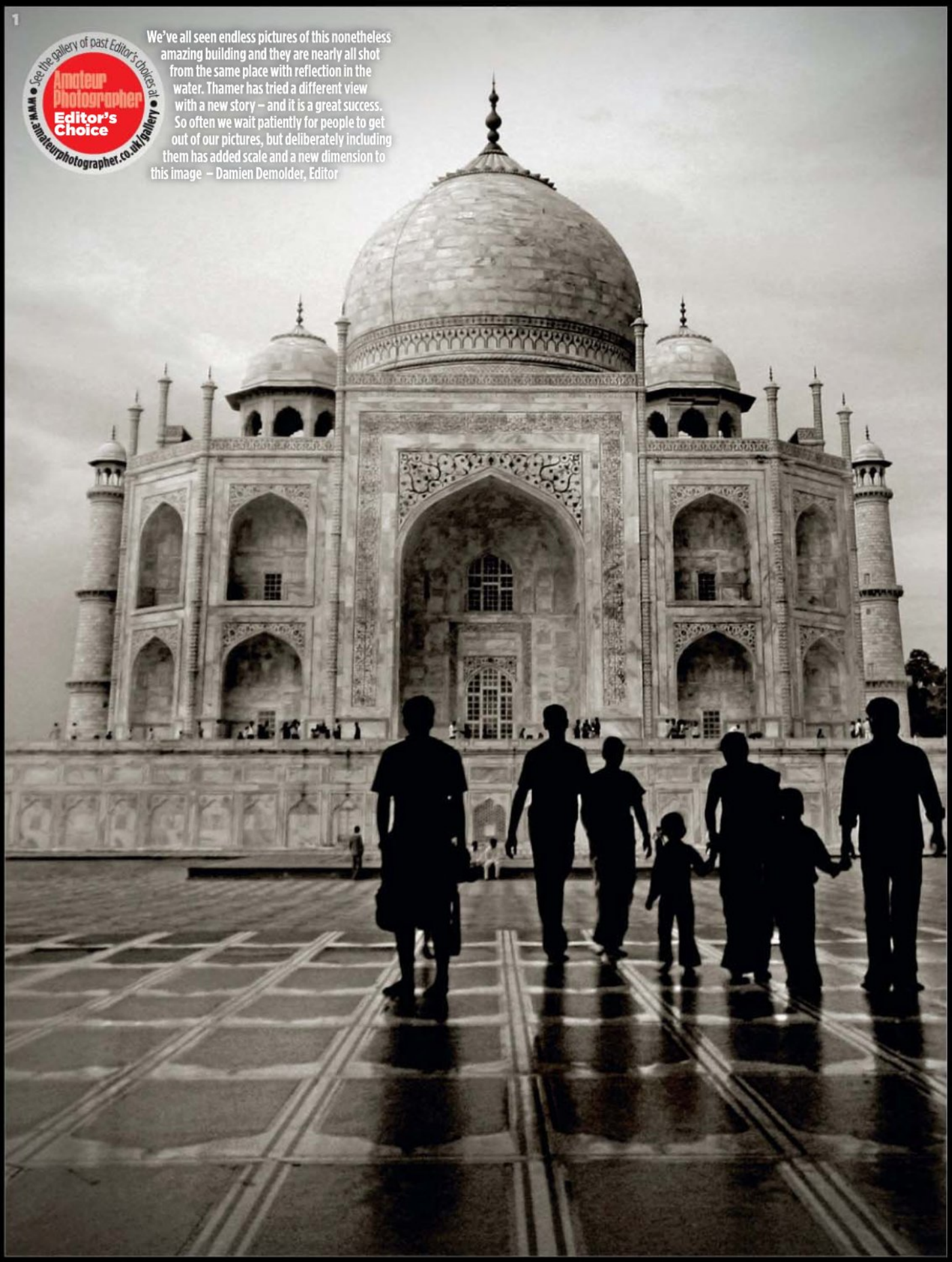

We've all seen endless pictures of this nonetheless amazing building and they are nearly all shot from the same place with reflection in the water. Thamer has tried a different view with a new story – and it is a great success. So often we wait patiently for people to get out of our pictures, but deliberately including them has added scale and a new dimension to this image – Damien Demolder, Editor

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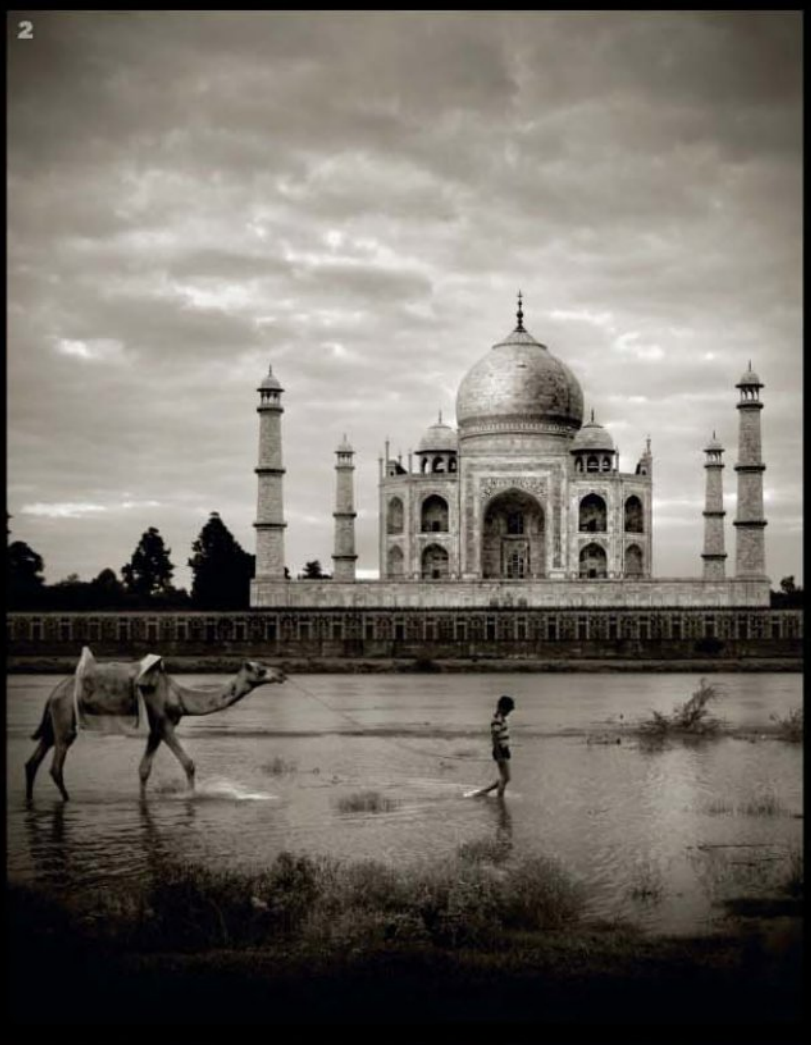
Thamer Altassan
Berkshire

Thamer, 28, started photography five years ago after pursuing his interest in art and design. His favourite subject is architecture because he says there are always new angles from which to take pictures. 'I love how photography gives me freedom to express my vision and share it with others,' he says. 'Travelling around the world photographing places that catch my eye is my passion.' To see more images by Thamer visit http://thameraltassan.com



Taj Mahal... 1
1 Thamer converted this image to a duotone to create a 'timeless' feel and made small Levels and contrast adjustments
Canon EOS 450D, 10-20mm, 1/21sec at f/4, ISO 400, polariser

Taj Mahal... 2
2 Thamer waited until the boy and the camel were in front of the Taj Mahal before he took this picture
Canon EOS 450D, 10-20mm, 1/32sec at f/5.7, ISO 100, polariser

Taj Mahal... 3
3 This picture was taken from the Yamuna river in the morning as Thamer wanted to get a reflection of the Taj Mahal
Canon EOS 450D, 10-20mm, 1/40sec at f/6.3, ISO 100

The Editor's Choice wins a National Geographic Earth Explorer shoulder bag

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NIKON DIGITAL SLR CAMERAS

D2X body, boxed and complete	EXC+	£799.00
D2X body, boxed and complete (under 7000 actuations)	EXC+	£945.00
D2X body, complete (26,000 actuations)	EXC+	£875.00
D300 body, complete (under 3500 actuations)	MINT-	£950.00
D300 body, complete (under 4200 actuations) with Capture NX	MINT-	£950.00
D300 body, complete (under 10,000 actuations)	MINT-	£915.00
D80 body and complete (under 2900 actuations)	MINT	£445.00
D80 body complete	EXC	£425.00
D70S + 18-70mm f/3.5-4.5G AF-S DX, boxed	MINT-	£425.00
D70 + 18-70mm f/3.5-4.5G AF-S DX, boxed & complete	MINT-	£445.00
D70 + 18-70mm f/3.5-4.5G AF-S DX, boxed & complete	EXC++	£395.00
D70s body, boxed and complete with spare battery	MINT-	£345.00
D70 body, boxed and complete	MINT	£299.00
D70 body, boxed and complete	MINT	£275.00
D70 body, complete	EXC++	£245.00
D100 body, boxed and complete	MINT-	£265.00
D100 body, complete	MINT-	£249.00
D100 body, complete	EXC++	£229.00
D40X + 18-55mm f/3.5-5.6G Kit	EXC+	£325.00
D40X body, black, complete inc battery	EXC+	£295.00

NIKON 35MM FILM COMPACT CAMERAS

28Ti Titanium, black, boxed	MINT-	£495.00
35Ti Titanium, boxed, case	MINT	£500.00

NIKON 35MM AF FILM SLR CAMERAS

F6 body, boxed and complete	MINT-	£1299.00
F6 body, boxed and complete (only used 9 rolls of film)	MINT-	£1345.00
F6 body	EXC+ +	£995.00
F6 body	EXC+ +	£899.00
F6 body + MB-40 grip	MINT-	£1425.00
F5 body, 50th Anniversary edition, display box, (RRP £2,300)	MINT-	£1295.00
F5 body, 50th Anniversary edition, display box, (RRP £2,300)	MINT	£1495.00
F5 body, boxed	MINT-	£595.00
F5 body, boxed	EXC++	£425.00
F5 body	EXC+	£345.00
F5 body	EXC	£295.00
F5 body	VG	£275.00
F100 body + MB-15 grip, boxed	MINT-	£525.00
F100 body, boxed & spare screen	MINT-	£495.00
F100 body	EXC	£299.00
F80 body, black, boxed	MINT	£159.00
F80 body, black, boxed	EXC++	£139.00
F80 body + MB-16 grip	MINT-	£159.00
F90x body, boxed	EXC++	£175.00
F90x body	EXC++	£165.00
F70 body, boxed	EXC++	£49.00
F-401x body	EXC+	£59.00
F-801 body, boxed	EXC++	£79.00

NIKON 35MM MANUAL FOCUS SLR CAMERAS

F3 body	VG	£199.00
F3HP body	EXC++	£325.00
F3HP body	EXC+	£295.00
F3 Limited Edition body with special presentation box	EXC+	£1195.00
F3/T Titanium body, champagne	EXC	£399.00
F3/T Titanium body, champagne	VG	£249.00
F3/T Titanium body, black	VG	£249.00
F3P body + MD-4 motor drive + MF-6B auto rewind stop back	EXC+	£550.00
FM body, chrome	MINT-	£225.00
FA body, black, boxed	EXC+	£205.00
FM3A body, chrome	EXC++	£425.00
FM2n body, black, boxed, instructions, shutter cover	MINT	£750.00
FM2n body, black, boxed, instructions	MINT-	£325.00
FM body, chrome	MINT-	£225.00
F2S Photomic body, chrome	EXC+	£245.00
F2SB Photomic body, chrome	MINT-	£995.00
F2SB Photomic body, chrome	VG	£495.00
F2A Photomic body, chrome	MINT-	£495.00
Nikkormat FS body, chrome RARE non-metered version	VG-	£249.00
Nikkormat FT3 body, chrome	EXC	£85.00
Nikkormat EL body, chrome	EXC+	£95.00
Nikkor F body, chrome & 5cm f/2 Nikkor-S (Rare German version)	EXC++	£2999.00
Nikkor F Photomic FTn finder, chrome (Rare German version)	EXC++	£495.00
F body, chrome, mirror-up version by Marty Forscher, RARE	VG	£875.00
F-36 Motor Drive unit 'F' script & Nippon Kogaku logo	VG	£350.00
MD-2/MB-1 Motor Drive Unit for F2 series	MINT-	£325.00
MD-4 Motor Drive for F3 series, Last of the new stock list	NEW	£350.00
MD-4 Motor Drive for F3 series	MINT-	£225.00
MD-4 Motor Drive for F3	EXC+	£59.00
MD-4 Motor Drive for F3	VG	£39.00
MF-4 (250 back for F3 series) 250 film exposure back	EXC+	£295.00
MD-12 motor drive for FM3A/FM2/FE2/FE/FA	EXC	£89.00
MD-15 motor drive for FA	EXC+	£75.00
MD-16 motor drive for F80	MINT	£45.00
MB-10 grip for F90X	EXC+	£45.00
MB-15 grip for F100	MINT	£99.00
MF-16 Multi-Function back for FM2/FM2/FM3A, boxed	MINT	£99.00
MF-16 Multi-Function back for FM2/FM2/FM3A, boxed	MINT	£94.00

NIKON 35MM RANGEFINDER EQUIPMENT

Nikon SP body, black & 3.5cm f/1.8 W-Nikkor lens, black, Limited Edition, double boxed, last of the brand new stock (RRP £5,500.00)	NEW	£4995.00
Nikon S3 body, chrome & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case, last of the brand new stock	NEW	£1995.00
Nikon S3 body, black & 5cm f/1.4 Nikkor lens, black, Limited Edition, double boxed, with S3 leather case (RRP £3800.00)	NEW	£2700.00
Nikon S body, (8 digit camera), chrome & 5cm f/1.4 Nikkor-S.C instruction manual, warranty card, box	EXC++	£3599.00

AF (AUTOFOCUS) NIKKOR LENSES

10.5mm f/2.8G AF DX Fisheye-Nikkor ED	MINT-	£445.00
14mm f/2.8D AF Nikkor, case, boxed	EXC++	£995.00
14mm f/2.8D AF Nikkor, boxed	EXC++	£949.00
14mm f/2.8D AF Nikkor	EXC	£699.00
16mm f/2.8D AF Fisheye-Nikkor, filter set	MINT-	£525.00
18mm f/2.8D AF Nikkor, case, hood, boxed	MINT	£1095.00
18mm f/2.8D AF Nikkor, case, hood, boxed	MINT-	£995.00
18mm f/2.8D AF Nikkor, hood	EXC	£895.00
20mm f/2.8D AF Nikkor	MINT-	£379.00
20mm f/2.8 AF Nikkor, boxed	MINT-	£325.00
24mm f/2.8D AF Nikkor, boxed	MINT-	£245.00
85mm f/1.8D AF Nikkor, hood, boxed	MINT-	£259.00
85mm f/1.4D AF Nikkor, lens hood, boxed	MINT	£785.00
85mm f/1.4D AF Nikkor, lens hood	MINT-	£745.00
85mm f/1.4D AF Nikkor, lens hood, boxed	EXC++	£725.00
105mm f/2.8D AF Micro-Nikkor	MINT	£495.00
105mm f/2.8D AF Micro-Nikkor	MINT-	£465.00
105mm f/2.8D AF Micro-Nikkor, boxed	EXC++	£45900
105mm f/2.8D AF Micro-Nikkor	EXC++	£445.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT	£685.00
105mm f/2D AF-DC Nikkor (Defocus Control)	MINT-	£675.00
105mm f/2D AF-DC Nikkor (Defocus Control)	EXC++	£649.00
180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT	£525.00
180mm f/2.8D AF IF-ED Nikkor, case, boxed	MINT-	£499.00
180mm f/2.8D AF IF-ED Nikkor	MINT-	£485.00
180mm f/2.8D AF IF-ED Nikkor	EXC++	£465.00
200mm f/4DG AF IF-ED Micro-Nikkor, lens hood	EXC++	£995.00
300mm f/4 AF IF-ED Nikkor	MINT-	£625.00
500mm f/4D AF-S IF-ED Nikkor II, case, hood, unboxed	NEW	£5175.00
600mm f/4G VR AF-S IF-ED Nikkor, case, hood, Latest	NEW	£6395.00
600mm f/4G AF-S IF-ED Nikkor II, case, hood, unboxed	NEW	£5695.00
600mm f/4G AF-S IF-ED Nikkor II, (Tropical Grey version) case, hood, unboxed	NEW	£5895.00
TC-20E II 2x Teleconverter for AF-S	MINT-	£239.00

AF ZOOM-NIKKOR LENSES

12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT	£695.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood, boxed	MINT-	£675.00
12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood	MINT-	£645.00
17-35mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed	MINT-	£1395.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	MINT-	£845.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood, boxed	EXC++	£825.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood	EXC++	£799.00
17-55mm f/2.8G AF-S IF-ED Nikkor, hood	EXC+	£745.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood, boxed	MINT	£425.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood, boxed	MINT-	£419.00
18-35mm f/3.5-4.5D AF ED Nikkor, hood	MINT-	£399.00
18-70mm f/3.5-4.5 AF-S Nikkor, hood	EXC++	£199.00
18-105mm f/3.5-5.6G AF-S VR DX IF-ED Nikkor, hood	MINT-	£179.00
18-200mm f/3.5-5.6G VR AF-S IF-ED Nikkor, hood, boxed	MINT	£425.00
20-35mm f/2.8D Nikkor, hood, case	MINT	£695.00
24-85mm f/2.8-4D AF Nikkor, hood, case, boxed	MINT	£445.00
24-85mm f/3.5-4.5G AF-S IF-ED Nikkor, boxed	MINT-	£395.00
24-85mm f/3.5-4.5G AF-S IF-ED Nikkor	MINT-	£385.00
24-120mm f/3.5-5.6G AF-S VR IF-ED Nikkor, hood	MINT	£475.00
24-120mm f/3.5-5.6D AF Nikkor, boxed	MINT-	£245.00
24-120mm f/3.5-5.6D AF Nikkor	MINT-	£225.00
24-120mm f/3.5-5.6D AF Nikkor	EXC++	£199.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood, boxed	MINT-	£1145.00
28-70mm f/2.8D AF-S IF-ED Nikkor, case, hood	EXC++	£1045.00
28-70mm f/2.8D AF-S IF-ED Nikkor	EXC++	£1025.00
28-70mm f/2.8D AF-S IF-ED Nikkor	EXC	£875.00
28-70mm f/3.5-4.5 AF Nikkor, boxed	EXC++	£75.00
28-85mm f/3.5-4.5 AF Nikkor	MINT-	£125.00
28-105mm f/3.5-4.5D AF Nikkor, boxed	EXC	£189.00
35-70mm f/3.3-4.5 AF Nikkor	MINT-	£95.00
35-80mm f/4-5.6D AF Nikkor, boxed	MINT-	£79.00
35-135mm f/3.5-4.5D AF Nikkor N, hood	MINT-	£159.00
70-180mm f/4.5-5.6D AF IF-ED Micro-Nikkor, hood	MINT-	£975.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, case, boxed	MINT	£1445.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	MINT-	£1375.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood, boxed	MINT-	£1395.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor, hood	EXC++	£1345.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor	EXC++	£1299.00

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70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey)	MINT	£1695.00
70-200mm f/2.8G AF-S VR IF-ED Nikkor (Tropical Grey)	EXC++	£1545.00
70-210mm f/4-5.6 AF Nikkor, boxed	MINT	£125.00
70-210mm f/4-5.6D AF Nikkor, hood, boxed	MINT	£175.00
70-210mm f/4-5.6D AF Nikkor, hood, boxed	EXC++	£145.00
70-300mm f/4-5.6 AF Nikkor	MINT-	£95.00
70-300mm f/4-5.6D AF Nikkor, hood, boxed	EXC++	£239.00
70-300mm f/4-5.6G AF Nikkor, hood, boxed	MINT-	£149.00
70-300mm f/4-5.6G AF Nikkor, hood, boxed	EXC++	£125.00
70-210mm f/4-5.6G AF-S IF-ED Nikkor, hood, boxed	MINT	£365.00
80-200mm f/2.8D AF-S IF-ED Nikkor, hood	EXC++	£1395.00
80-200mm f/2.8D AF-S IF-ED Nikkor	EXC++	£1345.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed	MINT	£845.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood, case, boxed	MINT-	£795.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood, case	MINT-	£765.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood	MINT-	£749.00
80-200mm f/2.8D AF IF-ED Nikkor N	MINT-	£725.00
80-200mm f/2.8D AF IF-ED Nikkor N, hood	EXC++	£695.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom) boxed	MINT	£595.00
80-200mm f/2.8 AF IF-ED Nikkor (push/pull zoom), hood, case	MINT-	£575.00
80-200mm f/2.8D AF IF-ED Nikkor (push/pull zoom), hood	MINT-	£549.00

Manual Focus Nikkor Lenses

8mm f/2.8 Fisheye-Nikkor AI, cap, RARE	MINT-	£3250.00
15mm f/3.5 Nikkor AIS, boxed Last of the new stock (RRP £2450.00)	NEW	£1995.00
15mm f/3.5 Nikkor AIS, boxed	MINT-	£1495.00
15mm f/3.5 Nikkor AIS, boxed	EXC++	£895.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT	£549.00
16mm f/2.8 Fisheye-Nikkor AIS	MINT-	£495.00
16mm f/2.8 Fisheye-Nikkor AIS	EXC++	£475.00
16mm f/2.8 Fisheye-Nikkor AI	EXC++	£495.00
18mm f/3.5 Nikkor AIS	MINT	£895.00
18mm f/3.5 Nikkor AIS	EXC++	£825.00
20mm f/2.8 Nikkor AIS, boxed	MINT	£599.00
20mm f/2.8 Nikkor AIS	MINT	£525.00
20mm f/2.8 Nikkor AIS	MINT-	£475.00
20mm f/2.8 Nikkor AIS	EXC++	£425.00
20mm f/2.8 Nikkor AIS, boxed	EXC	£395.00
20mm f/3.5 Nikkor AIS	MINT-	£295.00
20mm f/3.5 Nikkor AIS	EXC++	£275.00
24mm f/2 Nikkor AIS, boxed	MINT-	£599.00
24mm f/2 Nikkor AIS	EXC++	£545.00
24mm f/2.8 Nikkor AIS, boxed	MINT	£395.00
24mm f/2.8 Nikkor AIS	MINT-	£375.00
24mm f/2.8 Nikkor AI	EXC++	£295.00
24mm f/2.8 Nikkor AI	VG	£165.00
28mm f/2 Nikkor AIS	MINT	£549.00
28mm f/2 Nikkor AIS	EXC	£379.00
28mm f/2 Nikkor AI	EXC++	£425.00
28mm f/2.8 Nikkor AIS, boxed	MINT	£445.00
28mm f/2.8 Nikkor AIS, boxed	MINT-	£395.00
28mm f/2.8 Nikkor AIS	EXC+	£295.00
28mm f/2.8 Nikkor AI	MINT-	£195.00
28mm f/3.5 Nikkor AI	MINT-	£99.00
28mm f/3.5 Nikkor AI	VG	£85.00
28mm f/3.5 Nikkor AIS	MINT-	£125.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	MINT-	£595.00
28mm f/3.5 PC-Nikkor (Perspective Control), case	EXC++	£495.00
35mm f/1.4 Nikkor AIS, boxed	MINT-	£799.00
35mm f/1.4 Nikkor AIS	MINT-	£695.00
35mm f/2 Nikkor AIS	MINT-	£375.00
35mm f/2 Nikkor AIS	EXC++	£345.00
35mm f/2 Nikkor AIS	EXC+	£295.00
35mm f/2.8 Nikkor AIS	EXC++	£225.00
35mm f/2 Nikkor AI	MINT-	£295.00
35mm f/2 Nikkor AI	EXC++	£265.00
35mm f/2.8 Nikkor AI	EXC++	£85.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	MINT-	£375.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	EXC++	£349.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	EXC+	£245.00
35mm f/2.8 PC-Nikkor (Perspective Control), black knob version	VG	£199.00
35-70mm f/3.5-4.8 Nikkor AIS	MINT	£85.00
45mm f/2.8P Nikkor, black, filter, hood, boxed	MINT	£745.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT	£239.00
45mm f/2.8P Nikkor, chrome, filter, hood, boxed	MINT-	£215.00
50mm f/1.2 Nikkor AI	EXC+	£295.00
50mm f/1.2 Nikkor AIS	MINT-	£445.00
50mm f/1.2 Nikkor AIS	EXC++	£375.00
50mm f/1.4 Nikkor AIS, boxed	MINT	£395.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS, boxed	MINT-	£299.00
50mm f/1.4 Nikkor AIS	EXC++	£269.00
50mm f/1.8 Nikkor AIS, 1st version, boxed	MINT-	£125.00
55mm f/1.2 Nikkor AI	MINT-	£595.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT	£349.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£295.00
55mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£275.00
55mm f/2.8 Micro-Nikkor AIS, boxed	EXC	£199.00
58mm f/1.2 Noct-Nikkor AIS, RARE	MINT	£2795.00
58mm f/1.2 Noct-Nikkor AIS, RARE	MINT-	£2195.00
85mm f/1.4 Nikkor AIS, lens hood	MINT	£775.00
85mm f/1.4 Nikkor AIS, lens hood	MINT	£695.00
85mm f/1.4 Nikkor AIS, lens hood	EXC++	£545.00
85mm f/1.4 Nikkor AIS, lens hood	EXC	£495.00
85mm f/2 Nikkor AIS	MINT-	£365.00
85mm f/2 Nikkor AIS	EXC++	£295.00
85mm f/2 Nikkor AI	EXC++	£285.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	MINT-	£719.00
105mm f/1.8 Nikkor AIS (RRP £920.00)	EXC++	£675.00
105mm f/2.5 Nikkor AI	MINT-	£275.00
105mm f/2.5 Nikkor AIS	MINT-	£375.00
105mm f/2.5 Nikkor AIS	EXC++	£295.00
105mm f/2.8 Micro-Nikkor AIS, boxed	MINT-	£575.00
105mm f/2.8 Micro-Nikkor AIS	MINT-	£545.00
105mm f/2.8 Micro-Nikkor AIS	EXC+	£445.00
135mm f/2 Nikkor AIS	MINT-	£599.00
135mm f/2 Nikkor AIS	EXC+	£495.00
135mm f/2 Nikkor AI	EXC	£395.00
135mm f/2.8 Nikkor AIS	MINT-	£245.00
135mm f/2.8 Nikkor AIS	EXC++	£215.00
135mm f/2.8 Nikkor AIS	EXC+	£185.00
135mm f/2.8 Nikkor AIS	EXC	£149.00
135mm f/2.8 Nikkor AI	EXC+	£125.00
135mm f/2.8 Nikkor AI	VG	£95.00
135mm f/3.5 Nikkor AI	EXC++	£95.00
135mm f/3.5 Nikkor AI	VG	£85.00
180mm f/2.8 Nikkor AI	MINT-	£399.00
180mm f/2.8 Nikkor AI	EXC++	£365.00
180mm f/2.8 Nikkor ED AIS	EXC++	£625.00
180mm f/2.8 Nikkor ED AIS	EXC	£425.00
200mm f/4 Micro-Nikkor AIS	EXC++	£545.00
200mm f/4 Nikkor AIS	EXC++	£189.00
200mm f/2 Nikkor AIS IF-ED	NEW	£5000.00
300mm f/4.5 Nikkor IF-ED AIS	MINT-	£595.00
300mm f/4.5 Nikkor IF-ED AIS	EXC++	£565.00
300mm f/4.5 Nikkor IF-ED AIS	VG	£365.00
300mm f/4.5 Nikkor AIS	MINT-	£299.00
300mm f/4.5 Nikkor AIS	EXC	£245.00
500mm f/4P Nikkor IF-ED AIS, case, hood	MINT-	£2495.00
500mm f/8 Reflex-Nikkor, with case, HN-27 hood, 5 filters	EXC+	£475.00
500mm f/8 Reflex-Nikkor-C	EXC	£395.00
1000mm f/11 Reflex-Nikkor, filters, case & focusing grip	EXC++	£1750.00
1000mm f/11 Reflex-Nikkor with focusing grip	EXC+	£1495.00

Teleconverters

TC-200 2X Teleconverter AI	MINT-	£105.00
TC-300 2x Teleconverter AI	EXC	£175.00
TC-301 2x Teleconverter AIS	EXC	£195.00
TC-301 2x Teleconverter AIS	EXC	£225.00

Manual Focus Zoom-Nikkor Lenses

28-50mm f/3.5 Zoom-Nikkor AIS, lens hood	EXC++	£275.00
28-85mm f/3.5-4.5 Zoom-Nikkor AIS, boxed	MINT-	£325.00
35-70mm f/3.5 Zoom-Nikkor AIS (62mm filter thread)	VG	£295.00
35-70mm f/3.5 Zoom-Nikkor AIS (72mm filter thread)	VG	£199.00
35-105mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£199.00
35-135mm f/3.5-4.5 Zoom-Nikkor AIS	MINT-	£275.00
50-135mm f/3.5 Zoom-Nikkor AIS, case, boxed	MINT-	£295.00
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100-300mm f/5.6 Zoom-Nikkor AIS, boxed	MINT	£279.00

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- VG May be slightly scratched, scuffed or worn, but in good mechanical order with clean optics

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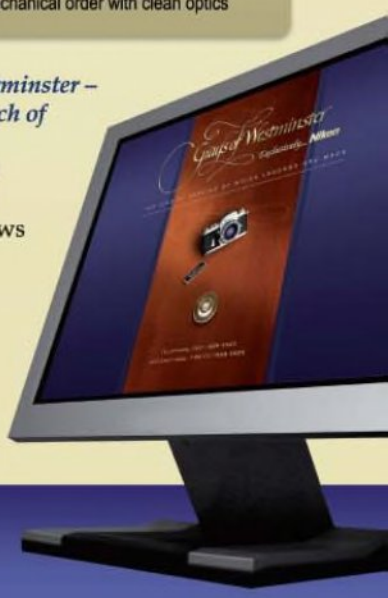

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Appraisal

Expert advice, help and tips from AP Editor Damien Demolder

Mute swan Doug Akhurst

Canon EOS-1Ds Mark III, 500mm, 1/500sec at f/7

The biggest problem our readers face when photographing swans is one of contrast. Swans are incredibly majestic birds and a popular subject for photographers of all abilities. Yet one thing that most of these pictures have in common is that they're photographed on bright, sunny days, and white objects are a nightmare to photograph in direct sunshine.

Doug says he took this picture on a dull October day, which is actually great weather for photographing swans; the soft light allows highlight and shadow areas to exist, which gives the bird shape and form but without burning out the white feathers on the side of the bird on which the light falls.

Doug has also picked a great location at the Wildfowl & Wetlands Trust in Slimbridge, and you can see that it has provided a beautiful background, with enough detail to tell us something about the bird's habitat but without being distracting. I like the slightly different tones and colours of the reeds and grasses, as they complement this handsome creature.

Doug has framed his subject nicely, giving us a perfect mirror-image reflection in the still water. However, while the composition, lighting and exposure are all excellent, it is somehow not an exciting photograph. I think this could be because of the swan's pose: it is looking straight into the camera, head on, yet the thing we tend to look for in swan photographs is that wonderful curved neck. Also, because the swan's eyes are set into some dark patches of colour on its plumage, it makes it difficult to see them, which means we can never really form a connection with the bird in this picture.

Strangely, if you cover up the reflection, it actually creates a nicer-looking picture. That's because in Doug's image the swan's neck broadens out as it touches the water before narrowing again as your eyes move down the frame. It's just rather an awkward shape. I think that had Doug waited a little longer to capture more of the swan's profile, it would have been a really striking image.

Mountain sheep, Llangollen Chris Johnson-Standley

Nikon D80, 18-55mm, 1/160sec and 1/1250sec (two exposures combined) at f/5.3, ISO 100

We are always told that we should never shoot into the sun, but here Chris has proved that you can and that you can use the resulting streaking shadows to great effect. However, you should still take care not to damage your eyes. Here we are on a Welsh mountain looking out across the hills and valleys, watching the morning haze rise from the ground and into the sky. It's a very peaceful picture.

I like the way Chris has split the composition into thirds horizontally across the frame. The image is divided into the area of grass with the sheep on it in the foreground, then the hills in the middle distance, and then the sky and sun. It presents a nice formal arrangement of all the elements of the picture. I also like the fact that we are looking through the gap in the rocks across the valleys, which makes a nice frame, as though we're looking through a window.

It's nice that Chris hasn't felt the need to boost the saturation of his picture. The colours look as though they are realistic, and this adds to the peacefulness of the picture as the viewer is not being 'assaulted' by any out-of-control colours.

I can see from the original raw files that Chris sent me that his original image was marred by lens flare right in the middle of the shot, but he's done a very good job of removing it, most likely using the Clone tool. It is also, I was surprised to find out, an HDR image, though you wouldn't know it to look at it because it has been subtly done.

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

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See your pictures in print

Damien's picture of the week wins a £50 Jessops store voucher. The two runners-up each win a £25 voucher to spend on photobooks from Jessops' online service at **www.jessops.com**

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This really is a lovely shot, very nice and stately. It's simple too, and I think that if Chris had taken the same shot but without including the sheep it wouldn't have been nearly as interesting. Although the sheep are not so much the subject as the hills, valleys and mist, they nevertheless add a great deal and give the picture a lot of depth – and that, I think, is one of the biggest factors in its success, and why it is my picture of the week. All I've done is add a little more contrast to strengthen that 3D effect and to darken the shadows a bit more.

"Although the sheep are not so much the subject as the hills, valleys and mist, they nevertheless add a great deal and give the picture a lot of depth"

Ponies and loch
Derek Parkinson

Canon EOS 30, 28-200mm, 1/125sec at f/13, Ilford Delta 400

When you make a cake you need more than some nice cherries to go in it. You need good ingredients, the mixture has to be right and it needs to be cooked for the correct amount of time. If this doesn't happen, the cake doesn't come out too well. The cherries might still be very nice, but the cake as a whole will not be successful. For this picture, Derek has remembered the cherries, but has failed to consider the rest of the cake.

If you described this photograph to someone else, they could imagine what it might look like, but sadly Derek hasn't made the most of it. Part of the problem is that it's a black & white print that is slightly pink in colour and suffering from a lack of contrast. The biggest problem, though, is the large featureless sky and lack of any sort if direction in the light.

While overcast days might be fantastic for photographing swans (see opposite page), they're not very good for shooting landscapes. This is because we rely on strong directional sunlight to help our eyes define the shapes and forms of the landscape we're looking at. In this picture even the ponies cast barely a shadow and it's very difficult to see what's happening in the picture. Some harsh sunshine would create shadows and give us the sense that these are 3D objects that we are looking at. Also, you have to be pretty clever to make such a blank sky work for you. Such a sky works best in a minimalist approach with simple subjects. Unfortunately, this isn't one of those subjects.

It's one of those shots, though, where you know that if you went back on a different day and shot it in a different way you could probably come back with a nice picture. However, I think a new vantage point would be necessary because here the shore, or mirror line, is strangely sloping and cuts the picture not quite in half. If Derek chose an angle where the shoreline swept across the picture in more of a diagonal line, it would have made the picture more dynamic.

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Amateur Photographer ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER

Larry Burrows

1926-1971

Larry Burrows' skill, bravery, dedication and humanity made him arguably the finest photographer to cover the war in Vietnam. **David Clark** looks at his life and work

DURING a ceremony at the Newseum in Washington DC, United States, in April 2008, a small stainless-steel capsule was interred beneath the floor. It contained the scant remains of four photojournalists, killed during the Vietnam War on 10 February 1971 when their helicopter was shot down. The group included one who was arguably the finest photographer to work in Vietnam: Larry Burrows.

Burrows was just 44 years old when he died and had covered the war for nine years. He was awarded the Robert Capa Gold Medal for 'best published photographic reporting from abroad requiring exceptional courage and enterprise' in 1963, 1965 and posthumously in 1971.

His colleague and fellow photographer Horst Faas described him as, 'The most versatile press photographer I knew,' and said, 'If there would have been a vote for the most respected and loved newsperson in Vietnam, Larry would have almost certainly come out tops.'

Burrows, the son of a lorry driver for a railway company, was born in north London. He lived in the capital during the Second World War and later remarked that this experience inspired his drive to capture images of war. 'I was in blitz-torn London before I had the equipment or the ability to express my feelings,' he said. 'That had a great deal to do with my keenness now to show the interested people, and shock the uninterested, into realising and facing the horrors of the Vietnam War.'

He left school at 16 and worked in the darkroom for Keystone Press before joining the staff at the London office of *Life* magazine. It was 1942 and he applied to join the Services, but was refused on the grounds of his poor eyesight. As an alternative, he was conscripted to work in a Durham coal mine and didn't return to the *Life* darkroom full-time for 16 months. When he got back, he was entrusted with the important job of developing and printing the films being sent back from the Second World War by photographers such as Robert Capa (though the story that he ruined Capa's D-Day images is a myth).

After serving his darkroom apprenticeship, Burrows was given a wide range of assignments for magazines including *Time*, *Life*, *Stern* and *Paris Match* on a freelance basis. They ranged from photographing famous people of the day, including Winston Churchill, TS Eliot and Brigitte Bardot, to covering international conflicts such as the Suez Crisis in 1956.

In 1961, when Burrows was offered a staff job with *Life* and the chance to cover stories in the Far East while based in Hong Kong, he seized the opportunity. He was given the freedom to work on stories for several months and was drawn towards the growing conflict in Vietnam. His first photo story on the

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Demanding information about hidden weapons, a South Vietnamese soldier threatens a captured Vietcong. From *The War in Color*, 1962

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Larry Burrows on Hill Timothy, Vietnam, 11 May 1968

conflict, titled *In Colour: The Vicious Fighting in Vietnam, We Wade Deeper into Jungle War*, ran over 14 pages in *Life* magazine in January 1963. It established Burrows as one of the magazine's most high-profile photographers.

Although he covered other stories in the years that followed, including conflicts in Iraq, Lebanon, Iran, Cyprus and the Congo, the escalating Vietnam War was his main subject. 'This strange war fascinates me,' he said. The most famous of these stories was *One Ride with Yankee Papa 13*, in which Burrows documented the first mission of a young American Marine, Lance Corporal James Farley. It was published in *Life* in April 1965.

In the photographs, Farley starts out as a smiling, confident, all-American boy, but during the course of the mission he witnesses the death of a colleague at close hand. Burrows' final shots in the sequence show Farley completely traumatised by the experience. *Life* ran 25 of Burrows' photographs in one single photo essay, and the images undoubtedly helped turn public opinion against the war.

While documenting these stories, Burrows agonised about the ethics of war photography. 'So often I wonder whether it is my right to capitalise, as I feel so often, on the grief of others,' he said. 'But then I justify my own particular thoughts by feeling that if I can contribute a little to the understanding of what others are going through, then there's reason for doing it.'

Burrows' dedication to his work led him to repeatedly risk his life on the front line. Ralph Graves, *Life's* managing editor at the time, said: 'We kept thinking up other, safe stories for him to do, but he would do them and then go back to the war. As he said, that was his story, and he wanted to see it through.'

While covering an invasion of Laos by South Vietnamese forces, Burrows' luck finally ran out. He boarded a helicopter along with photographer colleagues Kent Potter, Keisaburo Shimamoto and Henri Huet. Soon afterwards it plunged to the ground in flames after straying too close to North Vietnamese guns.

For many years the crash site was sealed off; Burrows and his colleagues were described as 'missing presumed dead.' However, a search of the area in 1998 found some fragmentary human remains plus items including the top plate of a Leica M3, almost certainly owned by Burrows. The interment ceremony in 2008 finally gave surviving family, friends and colleagues the opportunity to remember and celebrate the life of one of Britain's greatest war photographers.

Although his death came tragically early, Burrows was aware that it could happen and simply accepted it as part of his job. 'I'm no more courageous than anyone else,' he famously said. 'I just feel that photography is important. And I will do what is required to show what is happening. I have a sense of the ultimate – death. And sometimes I must say, "To hell with that."' **AP**

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Cpl James Farley shouts to his gunner, Wayne Hoilier, 'My gun is jammed. Cover your side. I'll help these guys.' From *Yankee Papa 13*, March 1965

Amateur Photographer Recommended

Books

Larry Burrows: Vietnam, published by Knopf, is the definitive collection of Burrows' war work. The compelling story of Larry Burrows' final journey and the attempt to find the crash site is told in *Lost Over Laos* by his Vietnam colleagues Richard Pyle and Horst Faas.

Website

Articles on Burrows by people who knew and worked with him, including Richard Pyle and Horst Faas, can be found by visiting www.digitaljournalist.org. A rare film clip of Burrows in Vietnam can be found by searching for 'Larry Burrows' on www.youtube.com.

Amateur Photographer ICONS OF PHOTOGRAPHY

Decisive moments

1926 Henry Leslie Burrows is born on 19 May

1942 He begins working for Keystone Press before joining the staff of *Life* magazine's London bureau

1958 First *Life* cover story published called *Marines move into Lebanon*

1959 He documents the bullfighting circuit in Spain and France while travelling with novelist Ernest Hemingway

1961 Burrows becomes a staff photographer on *Life*, based in Hong Kong

1963 He wins the Robert Capa Gold Medal. He also later wins the prize in 1965 and 1971

1967 Burrows is named Magazine Photographer of the Year

1971 On 10 February, in Laos, Burrows is killed along with three other photojournalists after their helicopter is shot down by a North Vietnamese missile

2002 *Larry Burrows: Vietnam* is posthumously published and wins the prestigious Prix Nadar award

2008 The remains of Larry Burrows and three colleagues are interred in the Newseum, Washington DC

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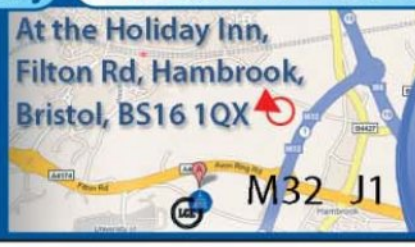

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Testbench

Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

Our guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Manfrotto 496RC2 ball head £59.95

BALL heads are useful for general photography because they allow very fine adjustments to the position of your camera, and are generally more compact than pan-and-tilt models. The aluminium construction and elliptical side cutouts of the new 496RC2 head from Manfrotto help keep its weight down to a shade under 450g. The most important improvement over previous models, however, is a new friction-control knob that stops a heavy camera from suddenly slipping out of position when the ball-socket lock is released. This prevents the camera and lens from slamming forwards onto the tripod or backwards into the photographer's face. The extra friction, especially with heavy kit like a Nikon D3 and 80-200mm f/2.8 lens, makes the 496RC2 much more manageable than previous Manfrotto heads, and closer to a high-quality pan-and-tilt design in terms of stability. Its relatively low price makes it great value too. **Barney Britton**

● *For more information visit www.bogenimaging.co.uk or call 01293 583 300*

Micro verdict
A good value, versatile ball head, and more stable than previous versions

Kinetronics Speckgrabber Pro Kit £35.99

Micro verdict
Great for removing tiny particles of dirt, but tricky to use on a DSLR sensor

THE Kinetronics Speckgrabber Pro Kit is based around the innovative Speckgrabber tool. This consists of a small tip of copolymer plastic on a rigid plastic stem. The 'tacky adhesion' quality of copolymer plastic allows the Speckgrabber to pick up tiny particles of dust and dirt from very delicate surfaces without the need for a 'wet' clean, which should make it ideal for cleaning the sensors of DSLRs, as well as optics. The tool is available on its own for £18.98, but the Speckgrabber Pro Kit also includes a small penlight, which doubles as a handle for the Speckgrabber, and illuminates the surface to be cleaned. Also in the box is a bottle of isopropanol cleaning solution and a microfibre cloth.

The Speckgrabber is very effective at removing individual particles of dust and dirt from lenses that could otherwise cause scratches if wiped off in the conventional way. However, cleaning a DSLR sensor is rather more difficult, since even with the addition of a light, locating individual specks of dirt is tricky. Unfortunately, the Speckgrabber's handle, which incorporates the light, is rather bulky and can obscure the view of the sensor. **Barney Britton**

● *For more information visit www.kinetronics.com or call 01249 714 555*

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2	**Canon** EF 70-200 mm f4 L Condition = 5* - **Bristol H/Fair**	**£599.00**
3	**Pentax** K10D + 18~55mm Condition = 4* - **Winchester**	**£349.99**
4	**Pentax** K200D + 18~250mm Condition = 4* - **Southampton Civic**	**£449.00**
5	**Nikon** D80 Body Condition = 4* - **Salisbury**	**£399.00**
6	**Contax** G1 + 45mm f2 Condition = 5* - **Derby**	**£349.99**
7	**Sony** 50mm f2.8 Macro Condition = 4* - **Portsmouth**	**£329.00**
8	**Canon** EOS 1D Mk III Body Condition = 4* - **Lincoln**	**£1999.99**
9	**Canon** EOS 5D Body Condition = 4* - **Strand**	**£899.00**
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Canon EOS 7D

At last it appears that Canon has raised its game in response to the challenge from Nikon, giving some of its systems a major overhaul and introducing a new breed of camera, the **EOS 7D**. We put it to the test

Angela Nicholson
Technical Editor

WHEN I first received Canon's press release for the EOS 7D, I assumed the camera was a full-frame model, perhaps bridging the gap between the EOS 5D Mark II and the EOS-1D Mark III (since updated to Mark IV). However, to my surprise, I discovered that it's an 18-million-pixel APS-C-format camera. However, as I ran my finger down the specification list, I mentally ticked off the features on the wish list that we at AP have been giving to Canon for the past couple of years. I almost punched the air when I read that finally, after all the other major manufacturers have already included it, Canon has built wireless flash control into one of its DSLRs. There's also a new 19-point AF system that borrows features from the EOS-1D Mark III. In addition, the EOS 7D introduces Canon's new Focus Colour Luminance (iFCL) metering system, which uses subject distance, colour and luminance information to help inform the metering system.

It all adds up to a pretty exciting package, and it could signal that Canon is ready to take on the challenge that was first set by Nikon with the arrival of the D3 and D300 back in August 2007. The single number name of the EOS 7D also raises lots of questions, such as what cameras will we see above and below it in future Canon line-ups, and will there be a full-frame (or APS-H-format) camera beneath the recently announced EOS-1D Mark IV that uses the same technologies?

Features

The EOS 7D is a digital single-lens reflex camera and it sits at the very top of Canon's APS-C-format range, a position previously occupied by the EOS 50D. While the EOS 7D's 18-million-effective-pixel count is impressive, it also sets off alarm bells because of the possibility that the 22.3x14.9mm CMOS sensor might be overcrowded and, as a result, the images very noisy. This problem has dogged the Canon EOS 50D, but Canon claims it has found a solution with the new sensor, which has less circuitry to enable the photodiodes to be larger to boost the high sensitivity and dynamic range performance. Canon has also used a new design

Canon EOS 7D
Enthusiast DSLR

At a glance

- 18 million effective pixels
- Live View on 3in, 920,000-dot LCD screen
- 1920x1080p (Full HD) video recording at 30fps
- Wireless flash control
- Street price approx £1,699

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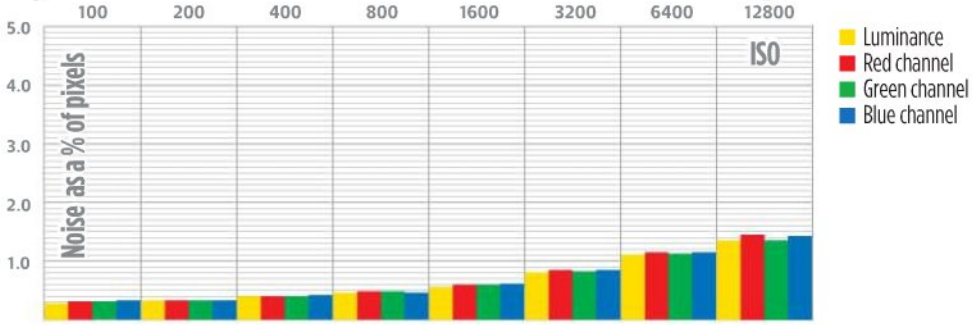
Resolution, noise and sensitivity

Our laboratory tests indicate that Canon has made significant steps in the control of noise across the entire sensitivity setting range since the EOS 50D. The difference between images from the EOS 50D and EOS 7D is most noticeable at ISO 12,800, when the amount of noise is approximately halved. Even at ISO 3200, there is a reduction of around 30%. Interestingly, the noise figures for each channel are quite close to each other, indicating that the noise has a neutral mix.

Although high-sensitivity images from the EOS 7D have a granular texture, they are far smoother than results from the EOS 50D. They look great in monochrome and, significantly, there is no banding in the darker midtones.



At 100% on the computer screen, high-sensitivity JPEGs have plenty of detail, but there are some coloured blotches. These aren't especially objectionable, but they are visible when images are sized to make A3 prints. Images taken at ISO 6400 and above also have the odd hot red pixel.

As the resolution chart images show, the EOS 7D resolves a lot of detail. Even at ISO 12,800 it puts in a reasonable performance.

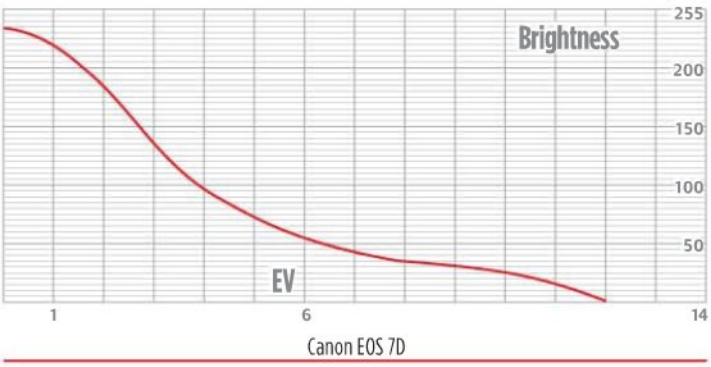
28/30

Dynamic range

In its default settings the EOS 7D has a dynamic range of 12EV, which is up with the best DSLRs we have put through our testing regime.

Like the more recent high-end DSLRs from Canon, the EOS 7D has two dynamic range optimiser options: Auto Lighting Optimizer (with Low, Standard, Strong and Disable settings), and Highlight Tone Priority. For the first time, Auto Lighting Optimizer, which brightens image shadows, can be used in manual exposure mode, but cannot now be used at the same time as the Highlight Tone Priority mode. Consequently, it is better to use the exposure controls to retain the highlight details and then use the Auto Lighting Optimizer to bring out the shadow detail of JPEG files. The brightening effect can also be applied to raw files when they are processed using the supplied Digital Photo Professional software.

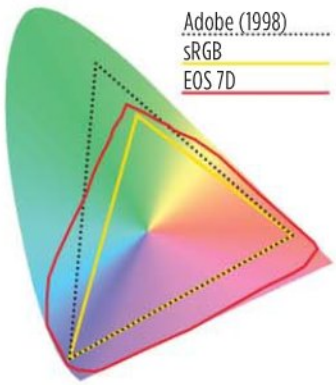
8/10



Understanding the graph

This graph shows the brightness values recorded by the test camera when it is used to photograph a stepped graduation wedge. The wedge has transmission values in ½EV steps ranging from 0 to 12EV. The camera's exposure is set so the 12EV section in the wedge has a brightness value of 255. Software analysis of the image then determines the recorded brightness values of all the other steps and calculates the camera's dynamic range.

Gamut



When set to Standard Picture Style, with the Adobe RGB colour space, the EOS 7D is capable of recording almost the entire base of the ICC colour space, with very smooth reds, mauves and purples. As usual, though, the green coverage is a little restricted so it doesn't quite encompass the entire Adobe RGB space.

for the diodes, which is claimed to allow more light to be converted into an electrical charge for a higher signal-to-noise ratio. Like the EOS 50D, the EOS 7D has gapless micro lenses over the photodiodes, but the distance between the photodiodes has been decreased (as in the EOS 5D Mark II) to enable more of the light to reach the photo receptors.

Despite the very high pixel count, but thanks to the EOS 7D's two Digic 4 processors and eight-channel readout, Canon has managed to achieve a sports-photographer-friendly maximum continuous shooting rate of 8fps. That's without the need for an additional battery pack, so if you head out for a spot of landscape photography and come across a field of deer or a cross-country race, you won't be cursing the fact that you've left the power booster behind. Notably, it is 1fps higher than the maximum shooting rate that the Nikon D300s can achieve unaided.

I will discuss the viewfinder in more detail later, but it is worth pointing out here that the EOS 7D is the first EOS model to have a 100% field of view with 1x magnification (with a 50mm lens focused at infinity). Hence, the view looks very similar to the final image. The viewfinder complements the 100% field of view offered by the LCD screen when Live View is activated.

Even with grid displays and so on, it can be very difficult to get the horizon straight (especially when using a wideangle lens that creates barrelling) and built-in electronic levels are becoming increasingly common. The EOS 7D is the first Canon DSLR to feature an electronic level, and as well as appearing on the LCD screen (with or without Live View mode being active), it can be set to appear in the viewfinder. When the option is selected in Custom Function (C.Fn) IV, pressing the new-to-EOS-cameras Multi Function (M.Fn) button near the shutter release button uses the AF point displays to indicate whether the camera is level or not. The level works when the camera is in landscape or upright orientation, and the degree of tilt (up or down) is shown in addition to the horizontal yaw (left or right). Unfortunately, the level disappears from the viewfinder once the shutter release or AF-on buttons are depressed to activate the AF system, so it can't be used 'live' during handheld shooting.

As I mentioned earlier, the EOS 7D is the first EOS DSLR to have an Integrated Speedlite Transmitter, which allows the camera to trigger an external flashgun wirelessly. This transmitter works in the same way as the Speedlite 580 EX II and can control up to three groups of EX-series Speedlite (or compatible) slave flashes. When acting as a controller, the EOS 7D's flash fires a pre-flash even when it is not being used to supply illumination during the exposure.

Provided the detail resolution is high enough, the extra reach provided by the 1.6x focal length magnification factor combined with the impressive continuous shooting rate, new AF system and extensive

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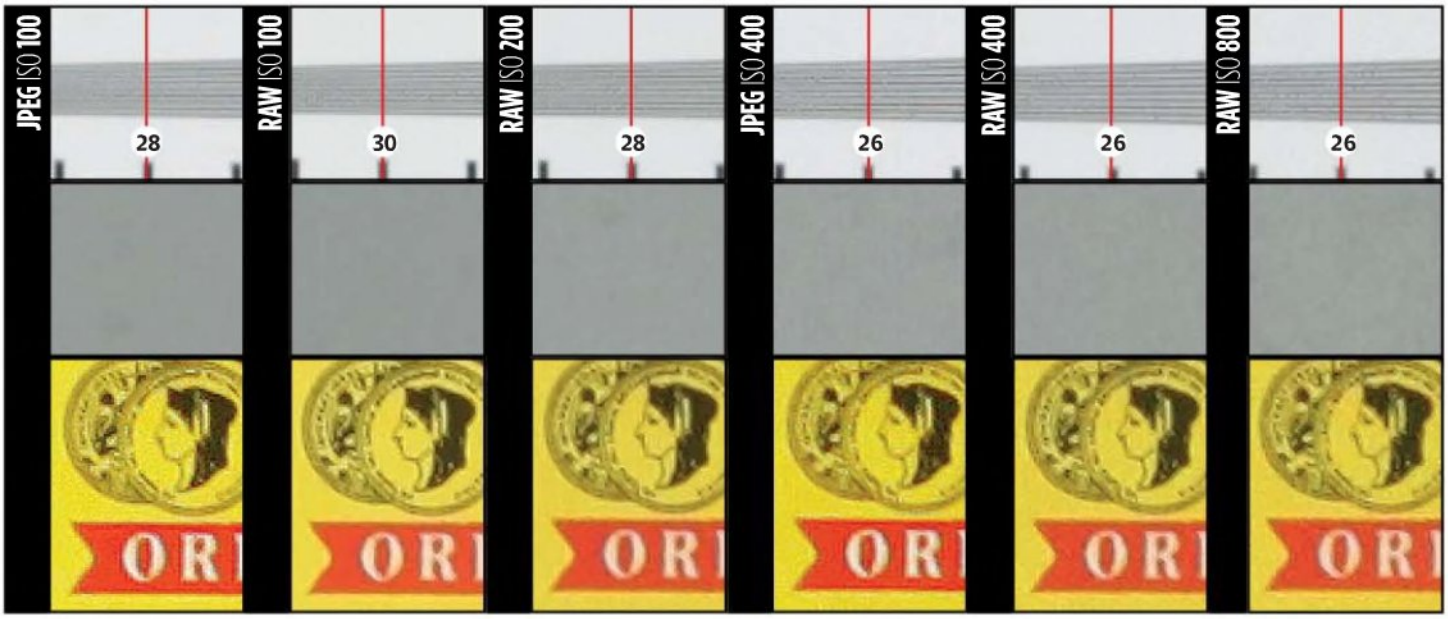

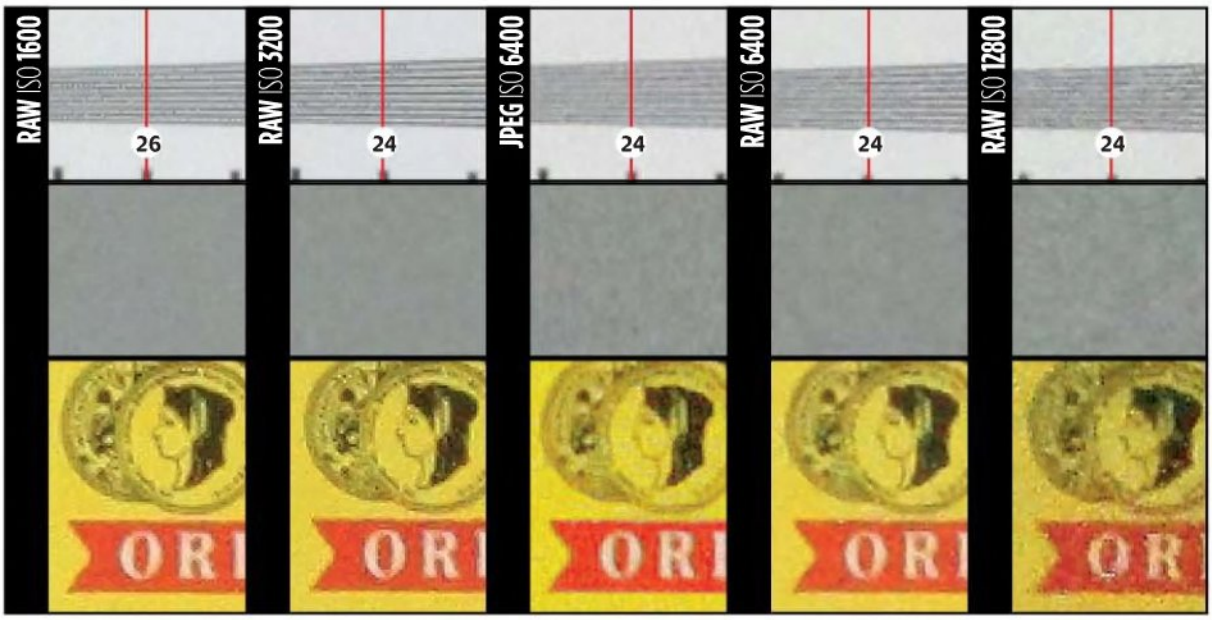

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, still-life scene and a grey card. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

The section of the still-life image contains the emblem on a standard sized matchbox. The full scene can be viewed at http://tinyurl.com/67sj96

feature set makes the EOS 7D very appealing to the budget-conscious pro sports or wildlife photographer who doesn't need an APS-H or full-frame camera. Plus, with a street price of around £1,700, it could persuade a few enthusiasts who have been saving for an EOS 5D Mark II to opt for a smaller camera.

●●●●●●●●●● **9/10**

Build and handling

In terms of size and weight, the EOS 7D sits between the EOS 50D and the full-frame EOS 5D Mark II. Like them, it has a magnesium-alloy chassis and sealing against water ingress. Canon states that the seals in the EOS 7D's construction put it in the same league as the EOS-1N professional-level film camera.

While at 820g (body only) it is a fairly heavy camera, its contoured shape and rubberised grip coatings make the EOS 7D feel comfortable and safe in my hand. After shooting the full 80 minutes of a rugby match, however, my hand was starting to feel the strain despite using the comparatively small and light EF 70-300mm f/4.5-5.6 DO IS USM lens.

The control layout of the EOS 7D is closer to that of the EOS 5D Mark II than the EOS 50D, but there are some significant differences. For example, the Live View button found on the left-hand side of the back of the EOS 5D Mark II, above the LCD screen, has been shifted to the right of the EOS 7D's viewfinder and is now surrounded by a switch that changes between Live View and video mode. It's a sensible move as it is now within reach of the right thumb when the camera is held for use. The space vacated by the Live View control is occupied by two other buttons on the EOS 7D. One, marked Q, is used to access the Quick Control screen, while the other changes the recorded file type from raw or JPEG to simultaneous raw and JPEG. As soon as the shot is taken, the camera reverts to the original single file mode. It could be useful when, if shooting JPEG files to get the maximum burst depth, the odd raw file is needed for the extra adjustment flexibility.

Sixteen of the most commonly adjusted settings, including Auto Lighting Optimiser, are displayed on the Quick Control screen. These may be navigated using the mini-joystick multi-controller and the settings are changed using either of the control dials. I find it useful for quickly checking the camera settings and making some changes, but I still habitually use the top-plate buttons for selecting the white balance, AF modes and so on.

Like all recent Canon DSLR menus, the EOS 7D menu is divided into screens that each fit onto the LCD, making it easier to find the feature you are searching for. The video controls are located on a designated 'page', allowing the camera to be quickly set up for video recording.

With the addition of video technology and the extra AF and flash control options, the My Menu settings screen

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This JPEG image was taken at ISO 12,800. There is no visible banding, the noise is well controlled and there is plenty of detail in the sharp areas of the shot, but there are a few bright red pixels that stand out from the surroundings more than they should

is starting to get a little restricted with space for just six features. Other than that, I find little to complain about with the EOS 7D's handling.

It is interesting that Canon has opted for a switch rather than a button to alternate the camera between Live View and video mode. I wonder if this could be the start of a change in Canon camera design. Is it possible we will see a few other switches replacing buttons over the next few years, perhaps to select the AF or metering mode?

●●●●●●●●●○○ **8/10**

White balance and colour

There doesn't appear to be anything new about the white balance system of the EOS 7D and it puts in a solid performance in a range of lighting conditions. Images aren't over-corrected and they contain a hint of the colour of the light at the time the shot was taken.

As usual, the EOS 7D has a collection of preset Picture Styles (Standard, Portrait, Landscape, Neutral, Faithful and Monochrome), plus three that may be set to the user's preferences. Control is provided over the sharpness, contrast, saturation and colour tone of colour images, and the sharpness, contrast, filter effect and toning effect of monochrome shots. The Standard mode can be a little oversaturated for my taste, and I usually prefer to use the Neutral or Faithful options.

When I used the supplied Digital Photo Pro software to apply the Landscape Picture Style to a few raw file images of autumn leaves, I found the reds became very uniform and unnatural-looking, with a loss of tonal gradation and detail.

●●●●●●●●●○ **9/10**

Metering

This is the first time we have seen Canon's new 63-zone Focus Colour Luminance (iFCL) metering system. It uses subject distance data from the AF system along with colour and luminance (brightness) information to help determine the correct exposure. Instead of one metering sensor, the EOS 7D has two: one that is sensitive to red/green light, and another that is dedicated to green/blue light. The aim is to make the camera's metering less sensitive to red light.

In its evaluative mode (which is backed up by centreweighted, partial and spotmetering), the EOS 7D's metering system does a good job of exposing the main subject correctly and it isn't easily fooled by large bright areas such as an overcast sky. However, because the evaluative metering takes information from the AF point, it can make a huge difference where the AF point is positioned. With the AF point positioned over the grass of a landscape, for instance, I found the foreground was well exposed and the overcast sky burned out, but when the AF point was on the sky, the land was underexposed while detail was revealed in the sky.

Although the evaluative metering proved effective in a range of situations during this test, like many similar systems it can struggle in overcast conditions. It is something I want to continue to experiment with in the future.

●●●●●●●●●○○ **8/10**

Autofocus

The EOS 7D has a new 19-point AF system. All the points are of the biaxial type and effective with lenses with a maximum aperture of f/5.6 or greater. For extra precision, a

Data file

Focal points

A/D conversion

Like Canon's other high-end DSLRs, the EOS 7D has a 14-bit A/D converter that turns the electrical signal from the sensor into digital code. Using a 14-bit device enables a wider range of tones to be generated in each colour channel for better colour and smoother gradations than from 12-bit cameras.

Dual Digic 4 processors

The EOS 7D is the first non-EOS-1D series camera to feature dual Digic processors. As well as boosting the maximum continuous shooting rate, this enables more complex noise-reduction algorithms to be carried out.

Manual control of exposure in video mode

Full manual or automatic control is provided over the exposure in video mode. This is set before recording is started and the slowest shutter speed is dictated by the selected frame rate. Exposure compensation may be adjusted to ±3EV during the exposure.

Wireless flash

The EOS 7D's built-in flash may be set to control up to three groups of Canon EX-series Speedlite (and compatible) flashguns wirelessly. It's easy to set up and set the flash output ratios via the Flash Control option at the bottom of the first shooting menu screen.

Canon (UK), Woodhatch, Reigate, Surrey RH2 8BF.
Tel: 01737 220 000. Website: www.canon.co.uk

RRP	£1,699.99
Sensor	Canon CMOS with 18 million effective pixels
Output size	5184x3456 pixels
Focal length mag	1.6x
Lens mount	Canon EF (EF-S compatible)
Max file size	Approx 25MB raw (14 bit), 7.65MB approx (high quality, large JPEG) on card
File format	14-bit raw, JPEG (two levels of compression available), S-RAW1, M-RAW, JPEG + raw (or S-raw or M-raw) simultaneously
Compression	Two-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane
Shutter speeds	30-1/8000sec in 1/3 or 1/2EV steps plus B
Max flash sync	1/250sec default or 1/8000sec with compatible EX series Speedlites
ISO	ISO 100-6,400 expandable to ISO 100-12,800
Exposure modes	PASM, Creative Auto, plus three custom modes
Metering system	63-zone evaluative, centreweighted, spot (approx 2.3%) and partial (9.4%)
Exposure comp	±5EV in 1/3 or 1/2EV steps
Exposure bracketing	3 exposures in 1/3 or 1/2EV steps. Also flash bracketing
White balance	Auto, six presets, plus one custom setting and Kelvin adjustment
Drive mode	Single, continuous high/continuous low, self timer (2 or 10sec delay), 8fps max for 126 large fine JPEGs or approx 15 raw files
LCD	3in Clear View II TFT with 920,000 dots and 160° viewing angle
Viewfinder type	Pentaprism
Field of view	Approx 100%
Dioptre adjustment	-3 to +1 dioptre
Focusing modes	Manual, One Shot AF, AI Servo AF, AI Focus AF, contrast-detection AF in Live View mode
AF points	19 points selectable individually or automatically in reflex mode, roaming-point in Live View mode
Focusing screen	Fixed with transmissive LCD
DoF preview	Yes
PC socket	Yes
Built-in flash	Yes, pop-up unit GN 12m @ ISO 100
Video	MOV files, 1290x1080 pixels (at 29.97, 25 or 23.976fps), 1280x720 pixels (59.94 or 50fps), 640x480 pixels (59.94 or 50fps), max duration 29min 59secs or 4GB size
Cable release	No, optional remote release
Memory card	CompactFlash (inc UDMA)
Power	Rechargeable Li-Ion battery BP-511A (supplied)
Connectivity	USB 2.0 Hi-Speed
Weight	740g (without battery or card/s)
Dimensions	145.5x107.8x73.5mm

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LCD, viewfinder and video

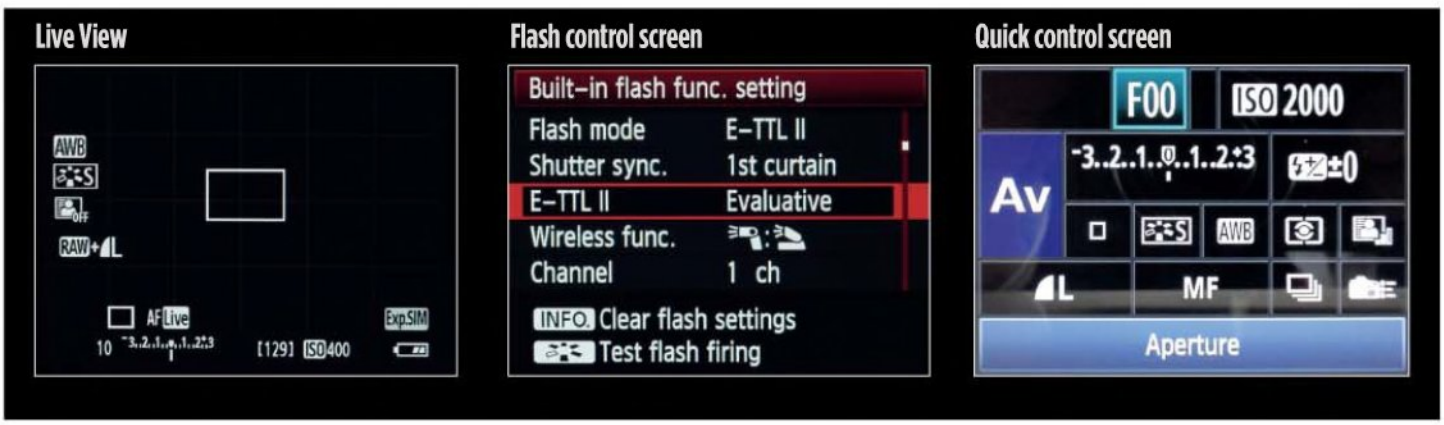
Raw JPEG
This button is useful for adding a simultaneously recorded raw or JPEG file when just recording one or the other

Video/Live View
This switch is used to swap between Live View and video mode and the Stop/Start button begins and ends recording

Quick Control screen
Pressing this button brings up the Quick Control screen, which is useful for checking the camera settings or making adjustments

Menu
The menu is divided into 11 tabbed screens. The six most commonly used features may be saved to the My Menu screen for easy recall

Camera shown actual size



While the EOS 7D has a fixed focusing screen, Canon has given it a transmissive LCD, which enables a composition grid, electronic level (using the AF points) and the AF points and zones to be displayed. In most situations the view is smooth, clear and bright, but on some occasions I noticed a texture on the screen when looking at out-of-focus areas of bright, even tone.

Although the EOS 7D's viewfinder is bright enough to allow manual focus, in most situations in which I opted to focus this way, I chose to use the magnified view on the LCD screen. It's easier to be precise when a section of the scene is enlarged. Both views offer a 100% view.

As we have now come to expect from a high-end DSLR, the EOS 7D's LCD screen is 3in across the diagonal and has 920,000 dots (307,000 pixels). To reduce reflections and glare, Canon has filled the gap between the crystals of the display and the new hard glass cover with an optical elastic material, which has a similar refractive index to the glass. This seems to have paid off, as I found the screen provides a very clear view even in quite bright ambient light.

Movies may be recorded at 1920x1080 pixels (Full HD) at 30fps, 25fps or 24fps, or 1280x720pixels (720p) and 640x480pixels at 60fps or 50fps. As in Live View mode, contrast-detection AF is possible during movie recording, but it is often better to take manual control as the system is prone to drifting past the intended target. Also, if the internal monaural mic is being used to record sound (there is a socket to accept an external mic), button presses and hand movements are best kept to a minimum.

At the highest resolution and frame rate, movies have plenty of detail and movement is smooth.

●●●●●●●●●● 9/10

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Using the EOS 7D's wireless flash control, I fired a Speedlite 550 EX flashgun to illuminate these bottles from behind while the built-in flash lit the labels from in front. I found a lighting ratio of 3:1 (external: built-in flash) worked best for this setup

second, diagonal ('X') f/2.8 or faster cross is located at the central point. In addition, there are two offset horizontal lines in the middle top, bottom and central points for greater precision.

As usual, there are three AF modes: One-shot (for stationary subjects), AI Servo (for moving subjects) and AI Focus, which switches automatically between One-shot and AI Servo when the subject starts or stops moving.

In its default setting there are three methods of selecting the AF point: Single-point AF, Zone AF and Auto-select 19-point AF. The first option allows the photographer to select the AF point, while the last completely hands control over to the camera. With the Zone AF option, the 19 AF points are divided into five zones and the photographer selects the group of points to use to achieve focus. It is useful with moving subjects when they are tricky to follow with a single AF point, but it tends to target the nearest object in the zone. It is also harder to keep the focus on a specific part of the scene – the head of a particular player in a football match, for example – than it is with the single-point AF, but at least it helps keep the focus on that player.

The Auto-select 19-point AF setting is a good choice with subjects that move very erratically, but again it tends to look for the closest potential subject. When AI Servo focus mode is in use, however, the photographer can select the starting AF point and the camera tracks it. Reassuringly, with these modes selected, the active AF point(s) illuminate when Custom Function III-10 is enabled, so it is fairly easy to see whether the camera is tracking the correct subject or not, as with the Nikon 3D tracking system.

Two further AF point selection modes can be added to the default list via Custom Function III-6. These are Spot AF, which is the same as single-point AF but the points are smaller for greater precision, and AF point expansion. In the latter mode the photographer selects the AF point manually, but the EOS 7D may also use the surrounding AF points to achieve focus. I found this very useful when shooting a rugby match. Unlike the Auto-select 19-point AF option in AI Servo mode, though, the surrounding AF points do not illuminate when they are active.

Two options in the custom menu, AI Servo tracking sensitivity (C.Fn III-1) and AI Servo AF tracking method (C.Fn III-3), add a little extra flexibility and complication to focusing on moving subjects. These options have previously only been seen in the EOS-1D Mark III and EOS-1Ds Mark III, and they determine whether the EOS 7D should continue focusing on the subject when a closer object comes into the frame and, if not, how quickly it should respond. The aim is to help photographers track their desired subject and, where necessary, ignore the sudden appearance of a post or pillar (for example) in the frame when panning.

I am impressed with the EOS 7D's AF system. With subjects that are easy to follow in the viewfinder, I had a success rate in excess of 90%. In more complicated situations my hit rate dropped because of the increased difficulty of keeping the AF point (or group of points) over the correct subject, but, nevertheless, when the AF point was over the subject I got a sharp result in the vast majority of cases. Provided there aren't lots of potential subjects milling around the scene, the Auto-select 19-point AF option does an excellent job of tracking the subject in AI Servo mode. **AP**

9/10

Our verdict

NIKON'S enthusiasm for putting the same (or similar) technology in top-level and mid-range DSLRs has rather emphasised the gap between Canon's professional-level EOS-1D series and its semi-professional and enthusiast-level cameras. The EOS 7D closes that gap a little and raises questions about the positioning of the EOS 5D Mark II, which looks a little dated in comparison.

The new AF system in the EOS 7D is impressive, and getting the best from it requires a good understanding of the subject as the camera sees it, as well as the available custom functions. It brings the Canon camera's AF into line with that of Nikon's higher-end offerings. The EOS 7D's AF system combines well with the 8fps maximum continuous shooting rate, making the camera a good choice for serious sports enthusiasts and professionals who cannot justify the £4,499 price tag of the EOS-1D Mark IV, or those who don't need a larger sensor.

Canon's engineers certainly appear to have been earning their salaries over the past couple of years, and the EOS 7D is a significant improvement over the EOS 50D. Its ability to resolve detail has increased, and noise is much better controlled across the sensitivity range, making the camera much more versatile.

It is worth noting here that none of the images I took during this test exhibits the ghosting phenomenon that has been reported in some images taken with the EOS 7D in its high-speed continuous shooting mode. Canon USA has stated that a firmware upgrade will be issued to deal with it.

Lab results

Features	9/10
Noise/resolution	28/30
Dynamic range	8/10
LCD/viewfinder	9/10
Build/handling	8/10
Autofocus	9/10
Metering	8/10
AWB/colour	9/10

Canon EOS 7D
Tested as: Enthusiast DSLR
Rated: Very good
88%

The competition

Nikon D300s
DATE TESTED 26 SEPTEMBER 2009

Pentax K-7
DATE TESTED 15 AUGUST 2009

THERE isn't really any direct competition with the Canon EOS 7D. Nikon's top-end APS-C-format DSLR, the D300s, has a considerably lower resolution of 12.3 million effective pixels. It also has a street price of around £1,250, almost £450 less than the current street price of the EOS 7D. Meanwhile, the 14.6-million-pixel Pentax K-7 retails for around £1,000.

Although the Nikon D300s and Pentax K-7 are both impressive for their pixel count, neither can quite match the detail resolution of the EOS 7D. It also trumps both of their maximum sensitivity expansion settings of ISO 6400.

Without a head-to-head shoot-out it is difficult to say whether the Canon or the Nikon AF system is faster, but both beat the Pentax K-7. However, on paper at least, the Nikon 300s would appear to offer the slightly better deal with a detection range of -1-19EV instead of -0.5-18EV and a total of 51 AF points rather than 19. The EOS 7D does, however, have more cross-type AF points than the D300s, as all 19 are biaxial rather than just 15 in the Nikon camera. Either model would meet the needs of the sports enthusiast, but some may be put off by the comparatively high cost of the EOS 7D.

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X-Rite ColorChecker Passport

Colour test cards are nothing new, but the **X-Rite ColorChecker Passport** and software can help create a DNG colour profile specifically for your camera. **Richard Sibley** finds out how much difference it can make

THE trouble with raw files is that they are just raw information. They contain a series of brightness values for millions of red, green and blue photosites found on a camera's sensor, but it is up to software, either in-camera or on a computer, to decipher this information and convert it into a recognisable image.

Of course, different software programs each have their own interpretation of how the colours in an image should be reproduced, which is why you often hear photographers saying they prefer using software 'x' to software 'y' because of its colour tones and hues.

Thankfully, Adobe is trying to standardise raw conversion across its own and a number of other third-party products, by producing the third-party DNG raw file format that can be used in a number of different software packages.

Since the launch of Adobe Camera Raw 4.5 and Lightroom 2, it has been possible to load specific DNG colour profiles for cameras into both pieces of software. On a basic level these can help to recreate the different preset colours that are found in-camera, such as Landscape, Vivid or Neutral.

However, DNG profiles can be even more useful. X-Rite's ColorChecker Passport allows you to create custom

Both these images were taken using a Pentax K-m, and the ColorChecker software was then used to create a custom DNG profile. Applying this profile to the image makes a slight difference, most notably by increasing the saturation of the orange and red hues

Once the image is loaded, the software detects where the Passport is in the frame and analyses the coloured swatches. Then just create and save a profile

Creative Enhancement Target

BY using the white balance colour picker tool in Camera Raw, warm and cool swatches can be used to alter an image's white balance. Select a cool blue swatch to help warm up an image, or select a warm orange swatch to cool an image down. Similarly, selecting any of the white, black or grey swatches will set a neutral white balance.

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DNG profiles for specific cameras and lighting conditions. Best of all, the profiles can then be applied to any number of raw images in Camera Raw or Lightroom.

What is it?

The Passport itself is a small plastic case, containing a classic colour chart, a Creative Enhancement Target, and a grey card for creating an in-camera custom white balance and taking meter readings. Of the two charts the classic colour chart is the one used for creating the DNG profiles, while the Creative Enhancement Target helps adjust the white balance in image-editing software.

On its own the Passport is a fairly useful tool, but when it is combined with the ColorChecker Passport software it really comes into its own.

How it works

The ColorChecker Passport is a colour chart and software system that creates a profile for a camera that will ensure raw images match the colours of a real-life scene, in much the same way as a printer profiler helps to make sure that a printer places the correct colours onto the paper. You can therefore use the Passport and software to create a camera profile that can automatically adjust individual colours and their relationship to each other.

I was surprised by how simple the process of creating a custom camera profile is. With the camera set to shoot raw images, the first stage is to open the Passport to show the classic colour chart. Then just place the Passport in a scene so that it is clearly visible, and take a correctly exposed reference image. After taking the image, remove the Passport and keep shooting the scene as normal.

It is then straightforward to create the DNG profile using the software. The software itself comes either as a standalone product or as a plug-in for Adobe Lightroom (see *Using ColorChecker Passport with Lightroom* above). When using the standalone product, all you need to do is load the raw file into the software. It will then look for the classic colour chart in the picture and, once found, highlight it on the screen.

From here all that's required is to select Create DNG Profile. The software analyses each colour swatch on the image of the chart and makes a note of the required colour adjustment that will match it to the colour of the physical chart. Once this is done, you can name the profile appropriately and it will then be automatically saved to the correct folder on the computer.

For even greater accuracy, it is possible to create a Dual-Illuminant Profile. This is created from two images taken under different light sources. So, for example, if you're using tungsten lighting for part of a shoot and then flash for the remainder, it is possible to load a ColorChecker image from each lighting condition to create a single profile. With the correct neutral white balance set, applying the custom DNG profile to the images will standardise the colours of all the images taken during the shoot, regardless of which of the two light sources they were taken under.

Using ColorChecker Passport with Lightroom

X-RITE has developed a plug-in so that the ColorChecker software can create a DNG profile from within Lightroom. By selecting the image and choosing to export it to the X-Rite software (1), a DNG profile is created discreetly in the background. Once created, the profile becomes visible in the Camera Calibration section of the Develop module (2).

Select the newly created DNG profile followed by all the other images taken of that scene. The software can then quickly and easily apply the profile to each image.

> **"The level of precision it enables as well as time saved make the ColorChecker Passport good value for money"**

Using the profile

It is easy to access a saved profile using Adobe Camera Raw 4.5 or above, or Adobe Lightroom 2 or above. In the Camera Calibration panel select Camera Profile. This will usually be set to Adobe Standard, which is Adobe's standard profile for the particular camera that was used.

Scrolling down the list should now show the new profiles you have created. Simply select your custom profile and it will be applied to the image. I found that the changes that were made sometimes differed only slightly from the Adobe Standard profile, and more often than not only one or two colours were affected. However, close inspection of specific colours using a calibrated monitor shows that the profile makes those colours look far closer to their real-life counterparts, and this is therefore a much better starting point for more creative image editing.

It must be noted that the DNG profiles themselves do not adjust an image's white balance; this must be done either using the camera custom white balance and ColorChecker grey card or in raw-editing software. What the custom profiles do is adjust the hue, saturation and brightness of each colour to make sure that colours in images are consistent, which is priceless if you shoot with a variety of cameras and lighting conditions.

System requirements

Windows XP or Vista with Pentium 4 processor or better
Mac OSX 10.4 or better with G4 processor or better
512MB RAM and 200MB hard-disk space
Adobe Photoshop CS3, Lightroom 2, Elements 7, or Camera Raw 4.5 or later

Our verdict

THE X-Rite ColorChecker Passport does make a difference to image colours, but how important this is depends on your photography. I think it's a great, easy-to-use device that helps to maintain colour accuracy.

With the addition of the grey card and Creative Enhancement Target chart, the X-Rite ColorChecker Passport will save a lot of time when editing images. While £80 seems high, the level of precision it enables makes it good value for money. **AP**

Amateur Photographer ★★★★★

Price: Around **£80**. Visit **www.xrite.com** or **www.colourconfidence.com** to purchase

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Q&A

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Map it out

Mike Draycott asks I have a Canon PowerShot G9 and I like to go walking and cycling, but I don't like carrying lots of maps. I've found the best solution is to photograph the relevant sections of the map and use the camera to view these pictures while I'm out. However, one of the maps I want to view is a JPEG downloaded from the internet, but I can't get this to show up on my camera's LCD screen. Even if I take an image from the camera, paste the map onto it in Photoshop and put it back on the card, the camera still says, 'Unrecognised format'. What can I do?

Barney Britton replies I don't think you'll get the image to display on your camera's screen, Mike. Most cameras can only display images they have captured. Images captured using other cameras are generally not displayed at all, or are shown as a low-resolution preview image. However, many modern mobile phones and most 'smartphones' are able to save images from the internet, and display JPEG files that are saved onto their memory.

So, you have three possible options. First, see how your mobile phone fares. Second, invest in a separate image viewer, like the DigiMate V (tested in AP 28 June 2008), which would be ideal both as an image viewer and as portable storage for your other photographs. The DigiMate V is available for around £100 and is compatible with a wide range of card formats. Your third and final option is to bite the bullet and buy a map holder.

FAQ

Frequently Asked Question

The term 'bokeh' is taken from the Japanese word 'boke', which translates as 'fuzzy' or 'blurry'. It has been used as a photographic term for about 15 years and describes the out-of-focus areas of an image, particularly where a large aperture has created a shallow depth of field. The look of the out-of-focus areas is largely a product of the shape of the aperture of a lens. Expensive portrait lenses have very intricate lens blade designs, allowing them to have a completely circular pupil no matter what size the aperture is set at. For example, a lens that produces a smooth, blurry, out-of-focus area with circular, specular highlights may be described as having 'nice bokeh'. In contrast, a lens that creates very sharp edges in out-of-focus areas and has visible hexagonal-shaped specular highlights may be described has having 'poor bokeh'. Richard Sibley

Software selection

John Ware asks In the past, you have stated that Adobe Photoshop Elements and Corel's Paint Shop Pro offer virtually everything the average amateur needs. So why do you use Photoshop CS4 to demonstrate image-manipulation techniques?

Barney Britton replies Both Photoshop Elements and Corel's Paint Shop Pro are excellent platforms, but Elements doesn't offer support for Layers and Paint Shop Pro is a PC-only program. AP's staff works almost exclusively with Macintosh computers, which makes PSP inconvenient for regular use when producing technique articles. Ultimately, most high-end software offers similar core functionality and hopefully, the tips you pick up in AP should have a fairly wide application.

Picture quality

Paul Cox asks Having bought a Canon EOS 450D with an 18-55mm kit lens, I decided to send in a submission to the picture library Alamy. After about a week the quality-control editors delivered their verdict. My images had failed to meet the standard required because they are 'soft/lacking definition'. I cannot afford another lens, so how can I get my work accepted?

Barney Britton replies Your 18-55mm lens isn't the best performer in Canon's stable, Paul. In my experience with this optic, edge definition is typically rather soft, and fringing, distortion and vignetting can be an issue at wide apertures and towards the extremes of the frame.

If you can't afford to upgrade your lens, here are a few tips to get the most out of it. First, avoid shooting at apertures larger than f/8 for maximum sharpness across the frame. Second, shoot in raw mode and be prepared to spend some time working on your images in Canon's Digital Photo Professional. Finally, consider DxO Optics Pro V. This is a software program designed to correct the specific optical characteristics of various camera/lens combinations, and can make an enormous difference to the quality of raw files from so-called 'kit' lenses, including the Canon EF 18-55mm f/3.5-5.6.

DxO Optics Pro V costs £86.09 for the standard version, and you can find a list of supported cameras and lenses at www.dxo.com. I can't promise that any of this advice will get your pictures accepted by Alamy, but it should help you improve the quality of your images in the meantime.

Do you have a photographic question that you would like answered?

Be it about modern technology, vintage equipment, photographic science or help with technique – here at AP we have the team that can help you.

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FROM THE AP FORUM

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Using expired film

Attack_donut asks I know that film can still be considered good after the expiry date, but if I find a film from, say, 1975 and shoot with it, what will happen once it is developed?

SUNSHINE replies Don't use it to take any important photographs! I shot some well-out-of-date 120 colour film recently, and although the colours weren't too far out of range, some of the emulsion was lifting in places. It's always worth trying it out for experimental purposes, but don't expect 'normal' results.

PeteE replies If you use outdated colour and black & white negative film, especially emulsions faster than ISO 400, it will require more exposure. I used some 2002-dated Fujicolor Superia 400 in Morocco recently; I rated it at ISO 200 and got great results – the pictures actually won some prizes at my camera club! I was given some ISO 1600 Fuji film recently too, and I exposed it at ISO 400 with good results.

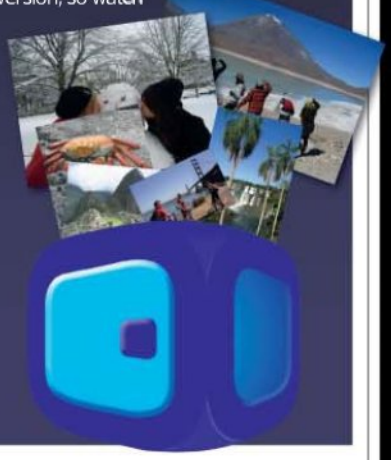
Benchista replies Today's C-41 processing for colour negative film was introduced in 1972 for 110 format and in 1973 for other formats. However, there were some older processes still in use in 1975 that most labs might struggle to replicate today. The good news is that most film can still be developed here in the UK by sometime member on these forums Dom Roberts, at www.process22.co.uk. Dom is an expert in older film emulsions and developing techniques.

BluBox frustration

Lindsay Forster writes I was delighted to read of an opportunity to obtain a free copy of BluBox compression software in my subscription copy of AP 10 October. I was very upset, however, to find that BluBox is a Windows-only program and does not run on Macintosh machines. I am sure I must be one of thousands of frustrated readers.

Barney Britton replies BluBox, like many programs written for the mass market, is currently PC only. In our defence, we did include this important information at the foot of the offer page, and it was also made clear when we reviewed BluBox in AP 25 July. Mac users don't have to wait long, though, because BluBox is working on a Mac version, which should be ready before the end of the year. Unfortunately, our most recent offer will have expired by then, but I am assured that more promotional activities will accompany the launch of the new version, so watch this space for other offers.

Alternativhely, you can run BluBox on your Mac today if you download a program called Parallels. Parallels is a piece of software designed to run PC programs within the Macintosh operating environment. It costs $79.99 (roughly £50) and you can find a download link at www.blubox.com via the FAQ pages. Although I appreciate that £50 is a lot to pay to take up a 'free' offer, Parallels is very useful in its own right and will allow your Mac to run countless other 'Windows only' programs.



Next week

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With 10 million pixels instead of the 14.7 million of its predecessor, will the pixel reduction in the G11 improve noise and low-light performance? **Richard Sibley** puts it to the test

BOB BARCLAY

Reader masterclass

Bob Barclay and three readers make captivating images of Scotland's Eilean Donan castle

Resolving power

In the first of a two-part feature, AP's photo-science consultant **Geoffrey Crawley** looks at image resolution

© MIKE SHEIL

A landscape like no other

Mike Sheil explains how the scarred landscapes of the First World War's Western Front are attracting growing numbers of amateur photographers

Fill-in light at night

Richard Sibley shows how to balance ambient and fill-in light to produce atmospheric night-time images

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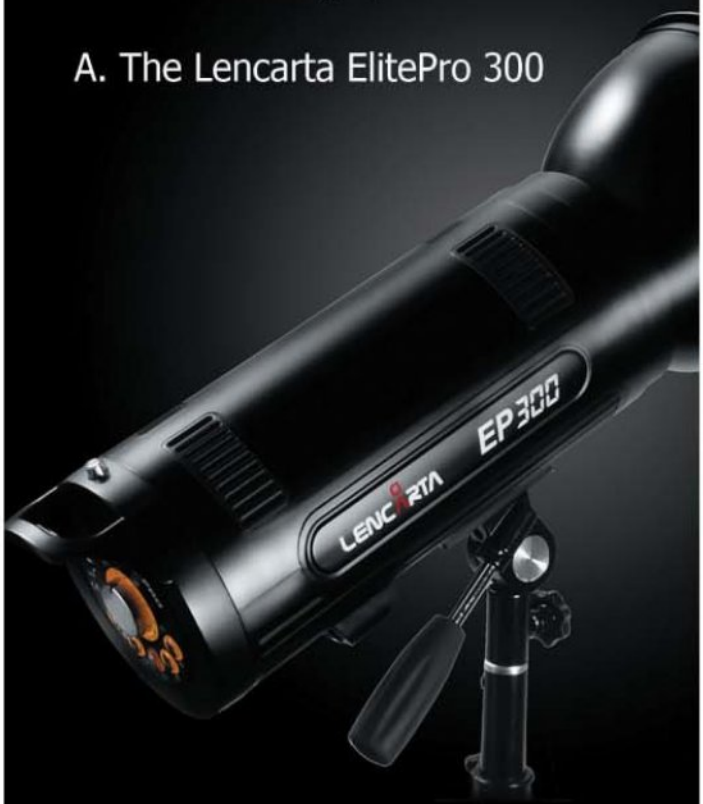
Q. Which studio flash kit was awarded 5 stars by Amateur Photographer?

A. The Lencarta ElitePro 300



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At a glance

- 12.1-million-pixel CCD sensor
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- 3in LCD screen
- ISO 80-1600 (ISO 3200 at 3MP)
- Street price £219.99

Canon PowerShot SX20IS

Does a 12.1MP sensor and 20x optical zoom lens make **Canon's PowerShot SX20IS** the perfect bridge camera? **Richard Sibley** tests it out

DESIGNED to 'bridge' the gap between a compact camera and an entry-level DSLR, Canon's latest bridge camera, the PowerShot SX20IS, has a huge range of features. The aim is to give the SX20IS the ease of use of a compact camera but with the manual controls and options of a DSLR.

The most attractive selling point of the SX20IS is its 20x optical zoom lens (the equivalent of a 28-560mm 35mm-format optic). This is stabilised to avoid camera shake, which can be a concern when shooting at such extreme focal lengths.

Images are captured on a 12.1-million-pixel CCD sensor measuring just 6.16x4.62mm in size. This small compact-camera-sized sensor allows for such an extreme zoom lens to be used in a compact form. However, the downside is that with a surface area less than one-tenth the size of an APS-C-format DSLR, noise may be visible even at low ISO sensitivities.

Build and handling

Generally, the design of the PowerShot SX20IS's body and its button layout make it feel like a DSLR, but the menu layout and on-screen displays have more in common with Canon's compact camera range.

Like a DSLR, the SX20IS has a viewfinder, albeit an electronic one. With a resolution of around 235,000 dots, it is clear and bright enough to frame an image. Manual focusing is possible thanks to the centre of the image being magnified. Another similarity to a DSLR is the inclusion of a built-in flash and a hotshoe for external Canon-compatible flashguns.

On the whole, the camera handles well and is straightforward to use. Those photographers who want full control over their cameras have a manual exposure mode, while those who are less confident can use the control dial to select automatic or scene modes.

In macro mode, the Canon PowerShot SX20IS is capable of capturing a lot of fine detail

Performance

Image quality from the SX20IS is on par with that of a 12-million-pixel compact camera. With so many photosites on such a small compact sensor a lot of detail is capable of being resolved, but sadly noise reduction has caused smudging and loss of detail, particularly above ISO 400. This gives the impression that most of the images are soft, but this shouldn't be too much of an issue provided images aren't printed larger than A4 in size.

Image quality is again compromised by the appearance of purple and green fringing on the edges of high-contrast areas. It appears this may have been reduced in-camera, but is still visible at the edges of the frame.

However, when shooting in macro or super macro mode, below ISO 400, the SX20IS performs well, managing to resolve all the fine hairs on a dandelion clock (see image below left).

In evaluative metering mode I found that the images were a little bright, and I used the EV compensation to adjust the images by between -0.3EV and 1EV to prevent too many burnt-out highlights. Switching to spot or centre produced similar results, so I left the camera set to -0.3EV.

I found that the white balance settings of the SX20IS were reasonably accurate, including AWB. Despite the number of colour modes available in the PowerShot SX20 IS, I got the best results using the My Colours settings. When I turned the contrast and saturation to their minimum settings, this produced more realistic images and gave me a starting point from which to adjust the colour and contrast in Adobe Photoshop.

Autofocusing is as fast as with many other compacts and is perfectly usable in most situations. The zoom control is also very fast, taking just over a second to move from its 28mm to 560mm equivalent focal length. When using image stabilisation, I managed to shoot as slow as 1/40sec at the 560mm focal length.

With the PowerShot SX20IS also being capable of capturing video footage, it is a good camera for holidaymakers, especially those who don't want to deal with the complexities of a DSLR.

Verdict

Although the Canon PowerShot SX20IS is well built and easy to use, with image quality on a par with that of a compact camera, enthusiast photographers won't be rushing out to buy one. However, for those looking to develop their photography skills and move up from a compact camera, or wanting an extremely large zoom, the SX20IS is a good option. **AP**

Amateur Photographer ★★★★★

Data file

Canon UK, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Web: www.canon.co.uk

RRP	£329.99
Sensor	12.1 million effective pixels
Output size	4000x3000 pixels
Lens	24-105mm (equivalent) f/2.8-5.9
ISO	ISO 80-1600 (plus ISO 3200 at 2MP resolution)
Exposure modes	Auto, program, manual, plus 17 scene presets
Exposure metering	Evaluative, centreweighted, spot
White balance	Auto, 5 presets, custom
LCD	3in with 230,000 dots
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200mm f2 AF-S VR	£3048.89	or £124mth
300mm f4 AF-S IF ED	£948.89	or £41 mth
300mm f2.8G AF-S VR Nikkor	£3893.99	or £158mth
400mm f2.8G AF-S ED VR Nikkor	£6384.99	or £259mth
500mm f4 ED AF-S VR Nikkor	£5614.99	or £228mth
600mm f4 ED AF-S VR Nikkor	£6779.89	or £275mth
NEW! 10-24mm f3.5-4.5G AF-S DX	£694	or £29mth
12-24mm f4 G AF-S IF-ED DX Zoom	£794.89	or £33 mth
14-24mm f2.8 AF-S G ED	£1269	or £52 mth
16-85mm f3.5-5.6G AF-S DX ED VR	£443.89	or £18 mth
17-55mm f2.8G DX AF-S IF-ED	£1024.89	or £42 mth
18-35mm f3.5-5.6G IF-ED	£301.99	or £13 mth
18-35mm f3.5-4.5D IF-ED AF Zoom	£494.99	or £13 mth
18-55mm f3.5-5.6G AF-S DX ED MKII	£123.89	
18-55mm f3.5-5.6G AF-S DX VR	£143.89	
18-70mm f3.5-4.5 AF-S DX Zoom Nikkor	£298.99	or £13 mth
18-105mm f 3.5-5.6G ED VR	£216	or £9 mth
18-135mm f3.5-5.6G AF-S DX IF-ED	£304.89	or £13 mth
18-200mm f3.5-5.6G AF-S DX VR	£524.89	or £22 mth
NEW! 18-200mm f3.5-5.6G AF-S DX VR II	£649	or £27mth
24-70mm f2.8 AFS G ED	£1194.89	or £49 mth
24-85mm f2.8-4D AF Zoom Nikkor	£507.99	or £21 mth
24-120mm f3.5-5.6G AF-S VR IF-ED Zoom	£524.89	or £22 mth
55-200mm f4.5-5.6G AF-S DX - Black	£178.89	
55-200mm f4-5.6 AF-S DX VR IF-ED	£233.99	or £10 mth
70-300mm f4.5-5.6G AF-S VR IF-ED	£423.89	or £18 mth
NEW! 70-200mm f2.8G ED VR II	£1999	or £81mth
80-400mm f4.5-5.6 AF-D VR	£1144.89	or £47 mth
200-400mm f4G VR AF-S IF ED Zoom Nikkor	£4628.89	or £188mth

Nikkor 60mm f2.8G ED AF-S Micro — £386.89 or £16 per month

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AF-S TC-14EII	£297.89
AF-S TC-17EII	£297.89
AF-S TC-20EII	£297.89

EXTENSION TUBES

8mm	£67.53
14mm	£87.10
27.7mm	£92.98

SOFTWARE

Nikon Capture NX2 The next generation of Nikon's image editing and processing software	£129.25
Nikon Capture NX2 Upgrade	£79.99
Nikon Capture NX	£49.99
Nikon Camera Control Pro 2	£145

FILTERS prices start from...

Circular Polarising	£39.14	L39 UV	£27.39	R60 Red	£27.39
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B8 Blue	£27.39	ND4S Neutral Density	£27.39	Y48 Yellow	£27.39
L1BC Skylight	£46.97	ND8S Neutral Density	£27.39	Y52 Yellow	£27.39
L37C UV	£42.07	O56 Orange	£27.39	C-PL1L Drop-in Circular	£176.16

FLASH GUNS

SB-400 — SB-600 — SB-900

TTL Flash Units

Nikon SB-400	£114.99
Nikon SB-600	£219
Nikon SB-900	£319

NIKON Close-Up Speedlights and Kits

Nikon SB-R200	£179

WIRELESS FILE TRANSMITTERS

Wireless Transmitter enables cable free image transfer to a computer.

WT-1 Wireless Transmitter	£371.90
WT-2 Wireless Transmitter	£469.77
WT-3 Wireless Transmitter	£391.47

DIGITAL SLR ACCESSORIES

Nikon D60	AS-15	EN-EL9	MH 23	EH-5 AC	EP-5 AC	CF-DC1	DR-6	DG-2	DK-22	Capture NX2	DK-5	DK-16	ML-L3 RC	UC-E4	EG-D100	FSA-L1	SB-400
	£22.99	£39.99	£45.99	£84.99	£29.99	£38.99	£225.18	£99.99	£4.99	£129.95	£4.99	£4.49	£16.49	£19.83	£19.99	£329	£129
Nikon D90	CF-D80	EN-EL3e	EH-5A	DK 21M	DK-5	SB-400	SC-28	ML-L3 RC	MC-DC1	BM-7	AS-15	MB-D80	DR-6	DG-2	Capture NX2	UC-E4	SB 900
	£34.99	£69.99	£79.99	£25.99	£4.99	£129	£59	£16.49	£31.49	£8.99	£22.99	£149.00	£225.18	£99.99	£129.95	£19.83	£319
Nikon D700	EN-EL3e	MB-D10	EH-6 AC	EH-5A	MH-18A	MH-19	SB 900	WT-4	DK-17A	ML-3 IR	DG-2	DK-18	DR-5	Capture NX2	MC-35	MC-36	MC-30
	£69.99	£259.49	£79.99	£79.99	£34.24	£195.73	£319	£597.02	£24.99	£214	£99.99	£7.99	£226.01	£129.95	£130	£154.99	£63.49
Nikon D300	EN-EL3e	MB-D10	WT-4	MH-18A	MH-19	EH-6 AC	EH-5A	DK 21M	DK 23	BM-8	DR-6	SC-28	MC-35	MC-36	DK-5	Camera Control Pro 2	BF-1a
	£69.99	£259.49	£597.02	£34.24	£195.73	£79.99	£79.99	£25.99	£4.99	£8.99	£225.18	£59	£130	£154.99	£4.99	£145	£6.99
Nikon D3	EN-EL4a	MH-21	MH-22	BL-4	EH-6	WT-4	DK-17A	MC-30	MC 36	ML-3 IR	SC-29	DR-5	DG-2	DK-17M	Camera Control Pro 2	DK-18	MC-35
	£99.99	£127.22	£233.01	£14.99	£79.99	£597.02	£24.99	£63.49	£154.99	£214	£65	£226.01	£99.99	£24.99	£145	£7.99	£130

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EOS 7D +15-85mm	£2399	RRP £1399.99

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EOS 50D

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†Saving on 50D + 17-85mm IS Lens

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What Digital Camera RECOMMENDED

EOS 450D BODY ONLY	£434	£404 inc. Cashback
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EOS 450D + 17-85 IS + 70-300 IS	£1058	£1028 inc. Cashback

EOS 5D Mark II

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2009 AWARDS TPA

†Saving on 5D Mark II +24-105mm

What Digital Camera GOLD AWARD

EOS 5D MK II BODY ONLY	£1834 or £75 mth
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EOS 500D

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†Saving on 500D + 18-200mm (RRP £1399.99)

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EOS 500D +18-55mm IS USM	£574.99	£524.99 inc. Cashback
EOS 500D +18-200mm IS USM	£854.99	£804.99 inc. Cashback

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Canon

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EOS 1Ds Mk III BODY ONLY	£5039	or £205 mth

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EF 50mm f1.2 L USM — £1278.89 or £52 per month

EF 70-200mm f2.8L IS USM — £1544 or £63 per month

EF 14mm f2.8L II USM	£1878.89	or £77 mth
EF 15mm f2.8 Fisheye	£589.99	or £24 mth
TS-E 17mm f4L	£2149.89	or £88 mth
EF 20mm f2.8 USM	£406.89	or £17 mth
EF 24mm f2.8	£368.99	or £15 mth
TS-E 24mm f3.5L	£1093.89	or £45 mth
TS-E 24mm f3.5L II	£1899.99	or £77 mth
EF 24mm f1.4L II	£1349.89	or £55 mth
EF 28mm f1.8 USM	£384.99	or £16 mth
EF 28mm f2.8	£162.99	
EF 35mm f1.4L USM	£1163.89	or £48 mth
EF 35mm f2.0	£214.99	or £9 mth
TS-E 45mm f2.8	£1119.99	or £46 mth
EF 50mm f1.2L USM	£1278.89	or £52 mth
EF 50mm f1.4 USM	£289.99	or £12 mth
EF 50mm f1.8 II	£84.99	
EF-S 60mm f2.8 USM Macro	£364.99	or £15 mth
MP-E65mm f2.8	£749	or £31 mth
EF 85mm f1.2L II USM	£1788.89	or £73 mth
EF 85mm f1.8 USM	£299.89	or £13 mth
TS-E 90mm f2.8	£1119.99	or £46 mth
EF 100mm f2.0	£378.89	or £16 mth

NEW! EF-S 100mm f2.8L IS USM Macro	£999.99	or £41 mth
EFM 100mm f2.8 USM	£424.99	or £18 mth
EF 135mm f2.0L USM	£914	or £37 mth
EF 135mm f2.8 Soft Focus	£348.89	or £15 mth
EFM 180mm f3.5L USM	£1268.89	or £52 mth
EF 200mm f2.0L IS USM	£4853.89	or £197mth
EF 200mm f2.8L USM mkII	£643.89	or £27 mth
EF 300mm f2.8L IS USM	£3749	or £152mth
EF 300mm f4.0L IS USM	£1149	or £47 mth
EF 400mm f2.8L IS USM	£6449	or £262mth
EF 400mm f4.0 DO IS USM	£5399	or £219mth
EF 400mm f5.6L USM	£1099	or £45 mth
EF 500mm f4.0L IS USM	£5499	or £223mth
EF 600mm f4.0L IS USM	£7299	or £296mth
EF 800mm f5.6L IS USM	£9987.89	or £405mth
EF-S 10-22mm f3.5-4.5 USM	£648.89	or £27 mth
NEW! EF-S 15-85mm f3.5-5.6 IS USM	£699	or £29 mth
EF 16-35mm f2.8L mk2 USM	£1174.99	or £48 mth
EF 17-40mm f4.0 L USM	£629.99	or £26 mth
EF-S 17-85mm f4.0-5.6 IS USM	£413.89	or £17 mth

EF-S 17-55mm f2.8 IS USM	£793.89	or £33 mth
EF-S 18-55mm IS	£143.89	
NEW! EF-S 18-135mm f3.5-5.6 IS	£389	or £16 mth
EF-S 18-200mm f3.5-5.6 IS	£489.89	or £20 mth
EF 24-70mm f2.8L USM	£998.99	or £41 mth
EF 24-105mm f4L IS USM	£939.99	or £39 mth
EF 28-90mm f4-5.6 III	£113.89	
EF 28-105mm f3.5-4.5 USM/2	£237.89	or £10 mth
EF 28-135mm f3.5-5.6 IS USM	£373.89	or £16 mth
EF 28-200mm f3.5-5.6 USM	£314.99	or £13 mth
EF 28-300mm f3.5-5.6L IS USM	£2129.99	or £87 mth
EF-S 55-250mm IS	£219.99	or £9 mth
EF 70-200mm f2.8L U	£1039	or £43 mth
EF 70-200mm f2.8L IS USM	£1544	or £63 mth
EF 70-200mm f4.0L USM	£524.99	or £22 mth
EF 70-200mm f4.0L IS USM	£964.99	or £40 mth
EF 70-300mm f4-5.6 IS USM	£424.99	or £18 mth
EF 70-300mm f4.5-5.6 DO IS USM	£1138.89	or £47 mth
EF 75-300mm f4.0-5.6 III	£197.89	
EF 75-300mm f4.0-5.6 USM III	£234.99	or £10 mth
EF 100-300mm f4.5 USM	£288.99	or £12 mth
EF 100-400mm f4.5-5.6L IS USM	£1284	or £52 mth

Canon FLASH GUNS

RECOMMENDED

430 EXII — MR14 EX — 580 EX II

220 EX	£139	MR14 EX Macrolite	£449
430 EXII Speedlite	£214	MT-24 EX Macrolite	
580 EXII Speedlite	£364.99	Twin Lite Flash	£749

Canon MULTIPLE FLASH SET UP

1 2 3 4 5 6 7

ON CAMERA ACCESSORIES:

1. TTL Hot Shoe Adaptor 3	£55.54
2. TTL Distributor	£49.99
3. Off Camera Shoe Adaptor	£19.53
4. Connection Cord 0.6m length	£45
5. Connection Cord 3m length	£48.93

On Camera Connection Example:

OFF CAMERA ACCESSORIES:

6. Off Shoe Cord 3	£48.93
7. L Bracket SB-E2	£169

Canon FILTERS prices start from...

UV Filter £15.16

Skylight	£20.54
Regular	£20.54
ND 4L Neutral Density	£29.35
ND 8L Neutral Density	£29.35
Circular Polarising	£78.29
Softmat 1 Soft Focus	£63.61

Canon ACCESSORIES

WFT-E2 Wireless		£699
WFT-E3 Wireless		£699
WFT-E4 Wireless		£898.63
M30 Media Storage	30GB	£302.41
M80 Media Storage	80GB	£400.29

Canon EXTENDERS

EF 1.4x Extender	£279.99	or £12 mth
EF 2x II Extender	£284.99	or £12 mth

Confused about lenses? Read our lens sense guide at www.warehouseexpress.com/guides

Canon DIGITAL SLR ACCESSORIES

Canon EOS 450D	BG-E5	LP-E5	HL-E5	LC-E5E	CBC-E5	ACK-E5	RS-60E3	RC-5	RC-1	Angle Finder C	EP-EX15	RF EF	DioEseries	CUP-EF	EW-100DBIII	EH-19L	IFC-450D6
	£119.00	£44.49	£29.35	£44.03	£89.00	£59.00	£24.49	£20.99	£21.49	£169	£19.99	£10.07	£8.31	£7.99	£22.99	£39.99	£36.69
Canon EOS 40D	BG-E2N	OSKE3	BP511	CB-5L	CA-PS400	CA 570	ACK E2	RS-80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eb	Dioptrics	Eyecup EB	WFT-E3A	IFC-500U
	£149.49	£179.99	£89.49	£44.03	£105	£42.99	£58.71	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£699	£29.99
Canon EOS 5D Mark II	BG-E6	LP-E6	Wide Strap L6	OSKE3	RC-5	CB 570	RS80N3	TC80N3	LC 5	Angle Finder C	EP-EX15	Rubber Frame Eg	Dioptrics	Eyecup EB	Focus Screen Ee-D.E	WFT-E4	IFC-500U
	£229.49	£71.49	£22.49	£179.99	£20.99	£36	£44.49	£129	£322.96	£169	£19.99	£6.49	£9.99	£8.49	£29.99	£898.63	£29.99
Canon EOS 1D Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LCS	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Fc	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99
Canon EOS 1Ds Mark III	LPE4	ACK-E4	LCE4	CB570	RS80N3	CB TC80N	LCS	Angle FinderC	AntiFog	Dioptrics	Eyecup EG	Focus Screen Fc	WFTE2	OSKE3	Hand Strap E1	Wide Strap L6	IFC500U
	£119.99	£86.03	£377.45	£36	£44.49	£129	£322.96	£169	£28.08	£9.99	£13.84	£29.99	£699.00	£179.99	£24.99	£22.49	£29.99

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OLYMPUS E-SYSTEM

E-420

10.0 million pixels

Olympus E-420

E-420 BODY ONLY	£249.99 or £11mth
E-420 BODY + 14-42mm lens	£289 or £12mth
E-420 BODY +14-42mm + 40-150mm lens	£374 or £16mth
E-420 BODY + 25mm pancake lens	£378 or £16mth

E-520

10.0 million pixels

Olympus E-520

E-520 BODY ONLY	£299.99 or £13mth
E-520 + 14-42mm lens	£384 or £16mth
E-520 + 14-42mm + 40-150mm lens	£442.99 or £18mth
E-520 + 14-42mm + 70-300mm lens	£614 or £5mth

E-620

12.3 million pixels

Olympus E-620

E-620 BODY ONLY	£474 or £20mth
E-620 + 14-42mm lens	£582 or £24mth
E-620 +14-42mm + 40-150mm lens	£667 or £27mth
E-620 + 25mm lens	£609 or £25mth

OLYMPUS

FROM £569

The NEW mirrorless Olympus E-P1 It's not a compact, it's not a DSLR – it's a pen! This compact, DSLR quality, hybrid device can record HD quality movies.

E-P1 Body Only	£569
E-P1 + 14-42mm	£599
E-P1 + 17mm	£679
E-P1 + 17mm + 14-42mm	£749
17mm pancake	£289
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We sell all the retro accessories for this model on our website!

OLYMPUS Olympus E-30 & E-3 Kits available on our site!

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SONY

α 500

14.2 million pixels

NEW

SAVE up to £120

FREE 4GB Card and Sony Bag with every A500 or A550 Pre-Order - while stocks last!

Sony A500

The 12.3 megapixel CMOS sensor records images in immaculate detail while the Exmor technology cuts noise in the processing phase. This model features a large 3.0" tilt 'Live-View' screen.

A500 BODY ONLY	PRE-ORDER £539
A500 + 18-55mm	PRE-ORDER £619
A500 +18-55mm + 55-200mm	PRE-ORDER £789

α 550

14.2 million pixels

NEW

Sony A550

Crisp, low-noise images packed with fine detail and vibrant colours. The Quick AF Live View now supports even speedier shooting responses with rapid, precise autofocus and face detection.

A550 BODY ONLY	PRE-ORDER £579
A550 + 18-55mm	PRE-ORDER £629
A550 +18-55mm + 55-200mm	PRE-ORDER £779

α 850

24.6 million pixels

NEW

Sony A850 - Pre-Order price crash...

"Full-frame DSLR shooting at a real-world price" – Sony press release 2009. The Sony Alpha A850 is a 24.6 megapixel full-frame DSLR that shares virtually all the major features of the flagship A900. The only differences obvious differences being 3fps continuous shooting and a slightly more compact viewfinder.

A850 BODY ONLY	£1669 or £68 mth
A850 + 28-75mm	£2084 or £85 mth

α 900

24.6 million pixels

Sony A900

The Sony Alpha a900 is a full-frame 24.6 megapixel DSLR with a fast and accurate 9-point AF with 10 focus assist points, 5fps continuous shooting at full resolution and a high resolution 3" Xtra Fine LCD. The digital SLR camera also features an "Exmor" CMOS sensor, an expandable ISO 200-3200 range and Steady Shot Inside. Steady Shot Inside is an enhanced in-body optical stabilisation system which delivers up to 4 steps of anti-shake correction.

A900 BODY ONLY	£1899 or £77 mth

SONY

Other Sony Kits available to buy online or by phone...

A230 + 18-55mm f3.5-5.6 DT lens	£342.99 or £14 mth
A230 + 18-55mm + 55-200mm	£479 or £20 mth
A380 BODY ONLY	£469 or £19 mth
A380 + 18-55mm + 55-200mm	£624 or £26 mth
A380 + 18-55mm f3.5-5.6 DT lens	£492 or £20 mth

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PENTAX

K20D

14.2 million pixels

NEW Pentax K-x model from £599.99 See our website for details

K20D BODY ONLY	£659.99 or £27 mth
K20D +18-55mm II	£599 or £28 mth
K20D +18-55 II +50-200mm	£768 or £32 mth

K-7

14.6 million pixels

K-7 BODY ONLY	£1039 or £43 mth
K-7 +18-55mm II	£1039 or £43 mth
K-7 +18-55 II +50-200mm	£1124 or £46 mth

Panasonic

G1

12.1 million pixels

Available in Red, Blue or Black – see our website!

Panasonic G1

Despite its compact size, the G1 features a large 3.0" 460,000 dot swiveling LCD screen, "Live View" 60fps electronic viewfinder with 1.4x magnification and 14mm eye relief. NB. This is Micro Four Thirds system DSLR.

G1 +14-45 (Red, Blue or Black)	£459 or £19 mth

GH1

12.1 million pixels

NEW

Available in Red or Black – see our website!

DMC-GH1 + 14-140 (Red or Black)	£1149 or £47 mth
DMC-GH1 14-140 + DMW-MS1 Stereo Mic	£1189 or £49 mth
DMC-GH1+DMW-MS1 +8GB SD+HDMI Cable	£1249 or £51 mth

GF1

NEW

Available in Red, Black or Silver – see our website!

GF1 BODY ONLY	£519 or £22 mth
GF1 + 14-45mm	£669 or £28 mth
GF1 + 20mm	£769 or £32 mth

SIGMA LENSES We are a Sigma Pro Lens stockist

4.5mm f2.8 EX DC HSM	£724.99 or £30 mth
8mm f3.5 EX DG FishEye	£718.99 or £30 mth
10mm f2.8 EX DC HSM	£559.99 or £23 mth
15mm f2.8 DG FishEye	£554.99 or £23 mth
20mm f1.8 EX DG	£475.99 or £20 mth
24mm f1.8 EX DG	£396.99 or £17 mth
28mm f1.8 EX DG	£322.89 or £14 mth
30mm f1.4 EX DC HSM (62mm)	£388.89 or £16 mth
50mm f2.8 EX DG Macro	£234.99 or £10 mth
50mm f1.4 EX DG HSM (Sigma Fit)	£359 or £15 mth
70mm f2.8 EX DG Macro	£374 or £16 mth
105mm f2.8 EX DG Macro	£374 or £16 mth
150mm f2.8 EX DG Macro	£563.99 or £23 mth
180mm f3.5 EX DG Macro	£723.99 or £30 mth
300mm f2.8 EX DG HSM	£2189.99 or £89 mth
500mm f4.5 EX DG HSM	£3789.99 or £154mth
800mm f5.6 APO EX DG HSM	£5199 or £211mth
10-20mm f4-5.6 EX DC HSM	£391.99 or £16mth
NEW! 10-20mm f3.5 EX DC HSM	£519.99 or £22 mth
12-24mm f4.5-5.6 EX DG	£674 or £28 mth
17-70mm f2.8-4.5 DC Macro	£243.99 or £10 mth
18-50mm f3.5-5.6 DC (Four Thirds Fit)	£73.99
18-50mm f3.5-5.6 DC (Canon/Pentax/Sigma/Minolta or Sony)	£75.99
18-50mm f3.5-5.6 DC (Nikon Fit)	£94.99
18-50mm f2.8 EX DC Macro 4/3 System	£312 or £13 mth
18-50mm f2.8 EX DC (Canon Fit 72mm)	£318.99 or £13 mth
18-50mm f2.8 HSM (Nikon Fit)	£312 or £13 mth
NEW! 18-50mm f2.8-4.5 DC OS HSM	£279 or £12 mth
18-125mm f3.8-5.6 DC OS HSM	FROM £234.99 or £10 mth
18-200mm f3.5-6.3 DC	£283.99 or £10 mth
18-200mm f3.5-6.3 DC OS	£287.99 or £12 mth
18-250mm f3.5-6.3 DC OS HSM	£394 or £19 mth
24-70mm f2.8 EX DG Macro	£734 or £30 mth
28-70mm f2.8 EX DG	£238.99 or £10 mth
28-300mm f3.5-6.3 DG MACRO	£248.99 or £11 mth
50-150mm APO f2.8 EX DC II	£559.99 or £23 mth
NEW! 50-200mm f4-5.6 DC OS HSM	£239 or £10 mth
50-500mm f4-6.3 EX DG II	£1057.99 or £43 mth
55-200mm f4-5.6 DC	£99.99
55-200mm f4-5.6 HSM (Nikon Fit)	£99.99
70-200mm f2.8 APO EX DG Macro MkII	£648.99 or £27 mth
70-300mm f4-5.6 DL Macro Super DG	£124.99
NEW! 70-300mm f4-5.6 DG OS	£309.99 or £13 mth
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2.0x APO DG Teleconverter	£218.99 or £10 mth
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TAMRON LENSES

NEW! 60mm f2 Macro	£524.99 or £22 mth
90mm SP Di Macro	£334.99 or £14 mth
180mm f3.5 AF SP Di	£694.99 or £29 mth
300mm f2.8 AF SP (Canon Fit)	£2449.99 or £100mth
10-24mm f3.5-4.5 Di II LD ASP IF	£379.99 or £16 mth
17-50mm f2.8 AF XR Di-II LD ASP IF	£328.99 or £14 mth
18-200mm f3.5-6.3 AF XR Di II	£157.99
18-250mm Di II	£348.99 or £15 mth
NEW! 18-270mm f3.5-6.3 Di II VC LD IF Macro	£449.99 or £19 mth
28-75mm f2.8 SP AF Di	£348.99 or £15 mth
28-80mm f3.5-5.6 AF	£93.99
28-200mm f3.8-5.6 AF XR Di ASP IF	£248.99 or £11 mth
28-300mm AF XR Di	£299.99 or £13 mth
28-300mm AF VC Di	£499.99 or £21 mth
55-200mm f4-5.6 AF Di II LD Macro	£104.99
70-200mm f2.8 SP Di (Canon Fit)	£459.99 or £19 mth
70-200mm f2.8 SP Di (Nikon,Sony,Pentax)	£594.99 or £25 mth
70-300mm f4-5.6 AF Di LD Macro 1:2	£123.99
200-500mm f5-6.3 SP AF Di	£854.99 or £35 mth

SONY LENSES

16mm f2.8 Fisheye	£547 or £23 mth
20mm f2.8	£427 or £18 mth
28mm f2.8	£177
NEW! 30mm f2.8 SAM Macro DT	£149
35mm f1.4G	£1049 or £43 mth
50mm f1.4 AF	£282 or £12 mth
NEW! 50mm f1.8 SAM	£134.99
50mm f2.8 AF Macro (D)	£407 or £17 mth
85mm f1.4 ZA Planar T*	£1047 or £43 mth
100mm f2.8 Macro AF (D)	£498 or £21 mth
135mm f2.8 STF	£847 or £35 mth
300mm f2.8G	£4248 or £174mth
500mm f8 Reflex	£518 or £22 mth
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16-80mm f3.5-4.5 ZA VS T* DT	£547 or £23 mth
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18-70mm f3.5-5.6 AF (D) Lens	£127
18-200mm f3.5-6.3 DT AF (D) Lens	£388 or £16 mth
18-250mm f3.5-6.3	£427 or £18 mth
24-70mm f2.8 ZA	£1289 or £53 mth
NEW! 28-75mm f2.8 SAM	£599 or £25 mth
55-200mm f4-5.6	£177
70-300mm f4.5-5.6 G	£667 or £27 mth
75-300mm f4.5-5.6 AF (D) Lens	£177

Tokina LENSES

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35mm f2.8 AT-X PRO DX AF Macro	£349 or £15mth
100mm f2.8 AT-X Macro	£339.99 or £14mth
10-17mm f3.5-4.5 AT-X DX	£469.99 or £20mth
11-16mm f2.8 AT-X PRO DX AF	£479.99 or £20mth
12-24mm f4 AT-X DX Lens	£419.99 or £18mth
12-24mm f4 AT-X AF PRO DX II	£474.99 or £20mth
16-50mm f2.8 AT-X DX	£589.99 or £24mth
50-135mm f2.8 AT-X DX	£549.99 or £23mth
80-400mm f4.5-5.6 AT-X	£559 or £23mth

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14mm f2.8 SMC DA ED IF	£517.99 or £21 mth
40mm f2.8 DA SMC	£355 or £15 mth
50mm f1.4 FA	£169
50mm f2.8 D FA Macro SMC	£448.99 or £19 mth
70mm f2.4 DA	£484 or £20 mth
100mm f2.8 D FA Macro SMC	£529 or £22 mth
10-17mm f3.5-4.5 DA Fisheye	£469.99 or £20 mth
12-24mm f4 DA ED AL IF	£518.99 or £22 mth
16-45mm f4 DA ED AL SMC	£292.99 or £12 mth
16-50mm f2.8 DA* ED	£834 or £34 mth
17-70mm f4 AL DA IF SDM	£528 or £14 mth
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18-250mm f3.5-6.3 DA	£391.99 or £16 mth
50-135mm f2.8 DA* ED	£914.99 or £38 mth
50-200mm f4-5.6 ED AL WR	£199.99
55-300mm DA	£294
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OLYMPUS

8mm f3.5 Fisheye	£677.99 or £28 mth
25mm Pancake Lens	£197.99
35mm f3.5 Macro	£197.99
50mm f2 Macro ZUIKO ED	£443.99 or £18 mth
7-14mm f4 ZUIKO Digital	£1347 or £55 mth
NEW! 9-18mm f4-5.6 ZUIKO ED	£1738 or £71 mth
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NEW! 14-35mm f2.0 SWD ZUIKO Digital	£1738 or £71 mth
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18-180mm f3.5-4.5	£417.99 or £17 mth
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NEW

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500/500 Travelpak Kit	£1349	or £55mth
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See Steve Aves 'Bowens Gemini R type' review on our website

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750 PRO Travelpak Kit	£1799	or £73mth
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NEW

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200 Head was £223 now £205
400 Head was £273 now £259
200/200 Kit was £499 now £479
400/400 Kit was £595 now £559

FAQ on our website

See the... Steve Aves reviews on our website

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Minilite Kit £299

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2x clip-lock stands
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LEICA M3 BODY	EXC++ £399.00
LEICA M3 BODY GLASS PRESS PLATE	EXC++ £425.00
LEICA M2 BODY	EXC++ £399.00
LEICA IIIG BODY (REALLY NICE BODY)	MINT-CASED £799.00
KONIKA HEXAR RF + 50mm f2 + KONICA FLASH	MINT BOXED AS NEW £895.00
LEICA 21mm f3.4 SUPER ANGULON + FINDER	MINT £1,195.00
LEICA 24mm f2.8 ASPHERIC ELMARIT M	MINT BOXED £1,495.00
LEICA 24mm BRIGHTLINE FINDER BLACK	MINT CASED £325.00
LEICA 35mm f2 SUMMICRON + HOOD (111310)	MINT BOXED AS NEW £895.00
LEICA 50mm f1 NOCTILUX BUILT IN HOOD	MINT CASED £3,595.00
LEICA 50mm f1.4 SUMMILUX (Ser No 17591**)	MINT- £795.00
LEICA 50mm f2 SUMMIC CLOSE FOCUS + SPECS	MINT £395.00
LEICA 50mm f2.8 COLL ELMAR M	MINT- £275.00
LEICA 90mm f2 SUMMICRON CHROME (11137)	MINT BOXED AS NEW £699.00
LEICA 90mm f2 SUMMICRON CHROME (11137)	MINT £699.00
LEICA 90mm f2.8 TELE-ELMARIT (BLACK) M	MINT BOXED £395.00
LEICA 90mm f2.8 TELE-ELMARIT (BLACK) M	MINT £325.00
LEICA 90mm f2.8 ELMARIT CHROME	MINT £299.00
LEICA 90mm f4 ELMAR C M	MINT CASED £189.00
LEICA 90mm f4 ELMAR C M	EXC++HOOD £145.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 135mm f3.4 APO - TELYT - M	MINT BOXED £1,295.00
LEICA 135mm f4 TELE ELMAR M B/IN HOOD M	MINT CASED £675.00
LEICA 135mm f4.5 HEKTOR + HOOD + FINDER M	MINT- £199.00
LEICA 200mm f4 TELYT + HOOD	MINT £495.00
LEICA MOTOR M	MINT BOXED AS NEW £395.00
LEICA MINI TRIPOD+BALL & SOCKET HEAD	MINT £145.00
LEICA SF20 FLASH	MINT CASED £119.00
LEICA SF24D TITANIUM FINISH	MINT BOXED AS NEW £179.00
LEICA SF24D FLASH	MINT BOXED AS NEW £165.00
LEICA ERC CASE FOR M6/M7 BLACK	MINT BOXED £125.00
LEICA 21,24,28 VIEWFINDER (12013)	MINT BOXED £245.00
LEICA M4-2 WINDER BLACK	MINT BOXED £175.00
LEICA IIIG BODY (REALLY NICE BODY)	MINT-CASED £799.00
LEICA 5cm f2 SUMMITAR & FILTER & HOOD	MINT £195.00
LEICA 65mm f3.5 ELMAR + 16464K FOC RING	MINT/BOXED £395.00
LEICA 90mm f4 ELMAR SCREW CHR + 90mm FDR	MINT CASED £245.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 9cm f4 ELMAR SCREW BLACK	EXC++ £79.00
LEICA 9cm f4 ELMAR SCREW BLACK	MINT- CASED £129.00
LEICA 50mm f1.4 SUMMILUX (2 CAM)	EXC ++ £359.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR	MINT £545.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR	EXC ++ £295.00
LEICA 35 - 70mm F4 VARIO ELMAR 3 CAM	EXC ++ £399.00
LEICA 70 - 210mm f4 VAR ELM 3 CAM	MINT CASED £445.00
LEICA 80 - 200mm f4 ROM LENS	EXC ++ £499.00
LEICA TRINOVID 8 x 50 BA & CASE	MINT BOXED AS NEW £745.00
CANON 12 X 36 IMAGE STABILISING BINOS	MINT- £345.00
KOWA TSN-2 SPOTTING SCOPE + 20-60 ZOOM	MINT BOXED £375.00
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SWAROVSKI 10 x 42 EL BINOCULAR (LATEST)	NEW/NEW £1,145.00
ZEISS DIALYT 10 X 40 B + LEATHER CASE	MINT-CASED £295.00

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VOIGTLANDER 25mm f4 SKOPAR + FINDER BLK	MINT BOXED £265.00
VOIGTLANDER 25mm f4 SKOPAR + FINDER SIL	MINT BOXED £265.00
VOIGTLANDER 35mm f1.2 NOKTON VM (BLK)	MINT BOXED £625.00
VOIGTLANDER 35mm f2.5 COL SKOP BLACK	MINT £199.00
VOIGTLANDER 50mm f1.5 NOKTON (BLK)	MINT BOXED £325.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED £275.00
VOIGTLANDER WINDER BESSA T + ALL R CAMS	MINT BOXED £129.00
VOIGTLANDER SCREW TO M ADAPTOR	MINT £30.00

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BRONICA 150mm f3.5 ZENZANON E	MINT + HOOD £159.00
BRONICA 150mm f3.5 ZENZANON E	EXC+ £120.00
BRONICA 150mm F4 E	MINT- £169.00
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BRONICA E120 BACK	EXC ++ £35.00
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HASSELBLAD 90mm f4 FOR X PAN	MINT - £299.00
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NIKON 28 - 85mm f3.5/4.5 A/F	MINT BOXED £199.00
NIKON 28 - 105mm f3.5/4.5 IF "D"	MINT-BOXED £149.00
NIKON 35 - 105mmf3.5/4.5 A/F	MINT + HOOD £145.00
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Nikon Manual

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Olympus Manual

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- 3-inch VGA LCD monitor
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- 3.0" LCD Screen
- Live View with Autofocus

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Nikon

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- Magnesium alloy body

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FE-46 (Pink/White/Black)	See Web
FE-4000 (5 Colours)	See Web
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£429.00*

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58mm SHMC Pro 1-D UV	£35.19	77mm UV	£44.49
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Adobe Photoshop CS4 (Windows)	£639.99
Adobe Lightroom 2.0 (Windows / Mac)	£224.99
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Pixma iP4600 (A4)	£99.00
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Stylus Photo R2880 (A3+)	£579.99
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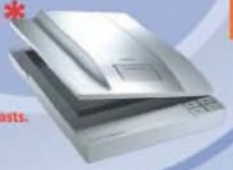

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£17.61 46ml	£4.89 50ml, 3 for £13.70	Photo 790, 870, 890, 895, 915
T009 Colour	£24.46 66ml	£4.89 70ml, 3 for £13.70	Photo 900, 1270, 1290
T026 Black	£19.56 16ml	£3.90 20ml, 3 for £10.75	Photo 810, 830 ,830u, 925, 935
T027 Colour	£19.56 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830 ,830u, 925, 935
T036 Black	£9.78 10ml	£3.90 13ml, 3 for for £10.75	C42, C44, C46
T037 Colour	£11.73 25ml	£4.89 31ml, 3 for £13.70	C42, C44, C46
T040 Black	£19.56 17ml	£3.90 20ml, 3 for £10.75	C62, CX3200
T041 Colour	£19.56 37ml	£4.89 48ml, 3 for £13.70	C62, CX3200
T0331-336 Set of 7	£99.99	£29.35, 3 sets for £86.12	Photo 950, 960
T0331/2/3, each	£14.67 17ml	£4.89 21ml, 3 for £13.70	Photo 950, 960
T0334/5/6, each	£14.67 17ml	£4.89 21ml, 3 for £13.70	Photo 950, 960
T0341-347 Set of 7	£112.99	Not Available.	Photo 2100
T0341/8, each	£14.67 17ml	Not Available.	Photo 2100
T0342/3/4, each	£17.61 17ml	Not Available.	Photo 2100
T0345/6/7, each	£17.61 17ml	Not Available.	Photo 2100
T0441-454 Set of 4	£39.99	£14.67, 3 sets for £42.08	C64/66, C84/86, CX3600/3650/6400/6600
T0441 Black	£17.61 13ml	£4.89 21ml, 3 for £13.70	C64/66, C84/86, CX3600/3650/6400/6600
T0452/3/4, each	£9.78 8ml	£3.90 21ml, 3 for £10.75	C64/66, C84/86, CX3600/3650/6400/6600
T0481-486 Set of 6	£59.99	£19.56, 3 sets for £56.75	R200/220/300/320/340 RX500/600/620/640
T0481/2/3, each	£13.70 13ml	£3.90 21ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0484/5/6, each	£13.70 13ml	£3.90 21ml, 3 for £10.75	R200/220/300/320/340 RX500/600/620/640
T0540-549 Set of 8	£99.99	£35.22, 3 sets for £97.87	Photo R800, R1800
T0540 Gloss	£7.82 13ml	£3.90 21ml, 3 for £13.70	Photo R800, R1800
T0541/2/3/4, each	£13.70 13ml	£4.89 21ml, 3 for £13.70	Photo R800, R1800
T0547/8/9, each	£13.70 13ml	£4.89 21ml, 3 for £13.70	Photo R800, R1800
T0551-554 Set of 4	£27.99	£14.67, 3 sets for £42.08	Photo R240/245, RX420/425/520/525
T0551 Black	£8.80 8ml	£4.89 21ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0552/3/4, each	£8.80 8ml	£3.90 21ml, 3 for £10.75	Photo R240/245, RX420/425/520/525
T0591-599 Set of 8	£92.99	Check Website.	Photo R2400
T0591/2/3, each	£11.73 13ml	Check Website.	Photo R2400
T0594/5/6, each	£11.73 13ml	Check Website.	Photo R2400
T0597/7/8, each	£11.73 13ml	Check Website.	Photo R2400
T0611-614 Set of 4	£27.99	£14.67, 3 sets for £42.08	D68/88, DX3800/3850/4200/4250/4800/4850
T0611 Black	£8.80 8ml	£4.89 21ml, 3 for £13.70	D68/88, DX3800/3850/4200/4250/4800/4850
T0612/3/4, each	£8.80 8ml	£3.90 21ml, 3 for £10.75	D68/88, DX3800/3850/4200/4250/4800/4850
T0711-714 Set of 4	£27.99	£14.67, 3 sets for £42.08	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0711 Black	£8.80 7.4ml	£4.89 13ml, 3 for £13.70	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0712/3/4, each	£8.80 5.5ml	£3.90 13ml, 3 for £10.75	S20, SX100/200, D78/92/120, DX4000/4400/5000/6000
T0791-796 Set of 6	£69.99	Check Website.	Photo 1400
T0791/2/3, each	£11.73 10ml	Check Website.	Photo 1400
T0794/5/6, each	£11.73 10ml	Check Website.	Photo 1400
T0801-806 Set of 6	£42.99	£19.56, 3 sets for £56.75	Photo R265/285/360, RX560/585/685
T0801/2/3, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0804/5/6, each	£8.80 7.4ml	£3.90 13ml, 3 for £10.75	Photo R265/285/360, RX560/585/685
T0870-879 Set of 8	£75.99	Check Website.	Photo R1900
T0870 Gloss	£7.82 11.4ml	Check Website.	Photo R1900
T0871/2/3/4, each	£9.78 11.4ml	Check Website.	Photo R1900
T0877/8/9, each	£9.78 11.4ml	Check Website.	Photo R1900
T0961-969 Set of 8	£77.99	Not Available.	Photo R2880
T0961/2/3, each	£9.78 11.4ml	Not Available.	Photo R2880
T0964/5/6, each	£9.78 11.4ml	Not Available.	Photo R2880
T0967/8/9, each	£9.78 11.4ml	Not Available.	Photo R2880
T5591-6 Set of 6	£54.99	Not Available.	Photo RX700
T5591/2/3, each	£11.73 13ml	Not Available.	Photo RX700
T5594/5/6, each	£11.73 13ml	Not Available.	Photo RX700

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BCi6 PC/PM/R/G 15ml	£2.92
PGi5 Black 30ml	£5.87
CLi8 Black 15ml	£4.89
CLi8 B/C/M/Y 15ml	£4.89
CLi8 PC/PM 15ml	£4.89
PGi520 Black 19ml	£5.87
CLi521 B/C/M/Y/GY 9ml	£4.89
BCi10 Black (3 pack)	£4.89
BCi15 Black (2 pack)	£4.89
BCi15 Colour (2 pack)	£5.87
BCi24 Black 9ml	£1.94
BCi24 Colour 16ml	£2.92
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PG50 Black 28ml	£12.71
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BCi6 PC/PM/R/G 13ml	£9.78
PGi5 Black 26ml	£12.71
CLi8 B/C/M/Y 13ml	£11.73
CLi8 PC/PM/R/G 13ml	£11.73
PGi7 Black 25ml	£11.73
PGi9 Clear 191ml	£11.73
PGi9 PB/MB/C/M/Y 14ml	£10.75
PGi9 PC/PM/R/G/GY 14ml	£10.75
PGi520 Black 19ml	£9.78
CLi521 B/C/M/Y/GY 9ml	£8.80
PG37 Black 11ml	£12.71
PG40 Black 16ml	£15.65
PG50 Black 22ml	£22.51
PG510 Black 9ml NEW	£11.73
PG512 Black 15ml NEW	£15.65
CL38 Colour 9ml	£16.63
CL41 Colour 12ml	£19.56
CL51 Colour 21ml	£26.42
CL52 Photo 21ml	£19.56
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No.27 Black 24ml	£9.78
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No.45 Black 46ml	£4.89
No.56 Black 24ml	£9.78
No.57 Colour 24ml	£12.71
No.58 Photo 17ml	£12.71
No.78 Colour 45ml	£9.78
No.88XL Black 58ml	£9.78
No.88XL C/M/Y 17ml	£8.80
No.110 Colour 12ml	£10.75
No.336 Black 10ml	£7.82
No.337 Black 24ml	£10.75
No.338 Black 24ml	£10.75
No.339 Black 34ml	£12.71
No.342 Colour 10ml	£10.75
No.343 Colour 21ml	£12.71
No.344 Colour 21ml	£14.67
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No.300 Colour 4ml	£13.70
No.336 Black 5ml	£13.70
No.337 Black 11ml	£17.61
No.338 Black 11ml	£17.61
No.339 Black 21ml	£24.46
No.342 Colour 5ml	£15.65
No.343 Colour 7ml	£18.58
No.344 Colour 14ml	£26.42
No.348 Photo 13ml	£22.51
No.350 Black 4.5ml	£13.70
No.350XL Black 25ml	£27.39
No.351 Colour 3.5ml	£15.65
No.351XL Colour 14ml	£29.35
No.363 Black 6ml	£13.70
No.363 C/M/Y/PC/PM	£8.80
No.363 Set of 6	£39.13
No.364 Black 6ml	£8.80
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No.34 Black	£11.73
No.35 Colour	£12.71

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No.14 Black	£16.63
No.15 Colour	£18.58
No.17 Black	£13.70
No.23 Black	£14.67
No.24 Colour	£16.63
No.27 Colour	£14.67
No.28 Black	£13.70
No.29 Colour	£14.67
No.31 Photo	£24.46
No.32 Black	£15.65
No.33 Colour	£17.61
No.34 Black	£20.54
No.35 Colour	£24.46
No.36 Black	£16.63
No.37 Colour	£18.58
No.43 Colour	£22.51
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LC970 C/M/Y	£2.92
LC970 Set of 4	£11.73
LC1000 Black	£3.90
LC1000 C/M/Y	£2.92
LC1000 Set of 4	£11.73
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LC980 / 1100 C/M/Y	£2.92
LC980 / 1100 Set of 4	£11.73

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PermaJet

As a ***PermaJet Premier Stockist***, we supply the ENTIRE PermaJet range, including Traditional Baryta, Smooth and Textured Fine Art and Canvas. Below is just a small selection of our range.

Sample Pack 30 sheets, 21 different papers!	£14.67
Digital Gloss or Oyster 271g, 6x4, 50	£7.82
Digital Gloss or Oyster 271g, 7x5, 50	£10.75
Digital Gloss or Oyster 271g, A4, 50	£19.56
Digital Gloss or Oyster 271g, A3, 25	£21.52
Digital Gloss or Oyster 271g, A3+, 25	£29.35
Double Sided Oyster 285g, A4, 25	£26.42
Matt Proofing 160g, A4, 150	£19.56
Matt Plus 240g, A4, 25	£9.78
Matt Double Sided 220g, A4, 100	£21.52
Baryta Fibre Base Matt 271g, A4, 25	£18.58
Baryta Fibre Base Gloss 295g, A4, 25	£24.67
Baryta Fibre Base Royal 271g, A4, 25	£28.37
Smooth Fine Art Portfolio 200g, A4, 25	£19.56
Smooth Fine Art Portrait 300g, A4, 25	£26.42
Smooth Fine Art Omega 310g, A4, 25	£19.56
Textured Fine Art Artist 210g, A4, 25	£19.56
Textured Fine Art Museum 310g, A4, 25	£25.44
Textured Fine Art Parchment 285g, A4, 25	£21.52
Canvas Artistic 400g, A4, 10	£14.67
Canvas Photo Matt 350g, A4, 10	£16.63
Canvas Photo Semi-Gloss 350g, A4, 10	£17.61

ICC profiles available for all PermaJet papers

We also stock a comprehensive range of photographic papers from Canon, Epson, Orink & Tetenal.
Please check our website or give us a call if you need any help or advice.

www.journal-plaza.net & www.freedome.net

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.72 per order. All prices **include VAT**, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our showroom: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 **www.premier-ink.co.uk**

Premier
Ink & Photographic

MEMORY

SanDisk SAVINGS! UP TO **34%** OFF RRP!

SD & SDHC

1GB Transcend, Standard	£4.89
2GB Kingston, Standard	£5.87
2GB Transcend, Standard	£5.87
2GB Sandisk, Standard ~~£7.99~~	£5.99
2GB Sandisk, Ultra II ~~£10.99~~	£6.99
4GB Kingston, Class 4	£8.80
4GB Transcend, Class 6	£9.78
4GB Sandisk, Standard ~~£11.99~~	£8.99
4GB Sandisk, Ultra II ~~£14.99~~	£10.99
4GB Sandisk, Extreme III	£32.29
8GB Kingston, Class 4	£16.63
8GB Transcend, Class 6	£18.58
8GB Sandisk, Standard	£19.56
8GB Sandisk, Ultra II	£24.46
8GB Sandisk, Extreme III	£55.78
16GB Kingston, Class 4	£29.35
16GB Transcend, Class 6	£32.29

MicroSD & MicroSDHC

1GB Kingston, Standard	£3.90
2GB Kingston, Standard	£5.87
4GB Kingston, Class 4	£9.78

Compact Flash

1GB Kingston, Standard	£9.78
1GB Transcend, 133X	£11.73
2GB Kingston, Standard	£12.71
2GB Transcend, 133X	£14.67
4GB Kingston, Standard	£14.67
4GB Transcend, 133X	£16.63
4GB Sandisk, Ultra II ~~£23.99~~	£18.99
4GB Sandisk, Ext III ~~£37.99~~	£24.99
4GB Sandisk, Extreme IV	£49.91
8GB Kingston, Standard	£17.61
8GB Transcend, 133X	£22.51
8GB Sandisk, Ult II	£29.35
8GB Sandisk, Extreme III	£47.95
8GB Sandisk, Extreme IV	£89.05
16GB Kingston 133X ~~£59.69~~	£37.99
16GB Transcend, 133X	£39.13
16GB Sandisk, Extreme III	£74.37
32GB Transcend, 133X	£78.29

xD Picture Cards

256MB Fuji	£6.84
1GB Olympus	£11.73
2GB Olympus	£15.65

Memory Stick Pro Duo

2GB MS Pro Duo	£12.71
4GB MS Pro Duo	£19.56

Smart Media

128MB Samsung	£29.35

USB Pen Drives

2GB Kingston Datatraveler	£6.84
4GB Kingston Datatraveler	£8.80
8GB Kingston Datatraveler	£16.63
16GB Kingston Datatraveler	£29.35

Please check our website for the full range, and up-to-date pricing

Memory Cases

A range of protective shock-resistant rubber lined memory card cases to keep your memory cards safe and secure.

Vanguard 3D 4 cards, with keychain **£2.92**

Kenro MC5 2 cards, 8 AA batteries **£6.84**

BATTERIES

Camera Batteries

A comprehensive range of rechargeable li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon	£9.78
NB-2L/LH for Canon	£9.78
NB-3L for Canon	£9.78
NB-4L for Canon	£9.78
NB-5L for Canon	£9.78
NB-6L for Canon	£9.78
NB-7L for Canon	£12.71
BP-511 for Canon	£12.71
LP-E5 for Canon	£12.71
NP20 for Casio	£9.78
NP40 for Casio	£9.78
NP60 for Casio	£9.78
NP40 for Fuji	£9.78
NP45 for Fuji	£9.78
NP50 for Fuji	£9.78
NP60 for Fuji	£9.78
NP70 for Fuji	£9.78
NP80 for Fuji	£9.78
NP95 for Fuji	£9.78
NP120 for Fuji	£9.78
NP140 for Fuji	£12.71
NP150 for Fuji	£14.67
NP200 for Minolta	£9.78
NP400 for Minolta	£12.71
EN-EL1 for Nikon	£9.78
EN-EL2 for Nikon	£9.78
EN-EL3/3A for Nikon	£9.78
EN-EL3E for Nikon	£17.61
EN-EL5 for Nikon	£9.78
EN-EL7 for Nikon	£19.56
EN-EL8 for Nikon	£9.78
EN-EL9 for Nikon	£12.71
EN-EL10 for Nikon	£9.78
EN-EL11 for Nikon	£9.78
EN-EL12 for Nikon	£9.78
LI10B/12B for Olympus	£9.78
LI40B/42B for Olympus	£9.78
LI50B for Olympus	£9.78
BLM-1 for Olympus	£12.71
BLS-1 for Olympus	£12.71
CGA-S005 for Panasonic	£9.78
CGR-S006 for Panasonic	£9.78
CGA-S007 for Panasonic	£9.78
CGA-S008 for Panasonic	£9.78
D-Li8 for Pentax	£9.78
D-Li50 for Pentax	£12.71
D-Li78 for Pentax	£9.78
DB60 for Ricoh	£9.78
DB70 for Ricoh	£9.78
SLM-1137D for Samsung	£9.78
SLM-1674 for Samsung	£12.71
BD-1 for Sony	£19.56
BG-1 for Sony	£19.56
NP-FM55H for Sony	£19.56
NP-FM500H for Sony	£22.51

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For **Canon** 30/40/50D:			£99.82
+1x BP-511:	£111.82	+2x BP-511:	£123.82
For **Canon** 350/400D:			£59.69
+1x NB-2L:	£68.69	+2x NB-2L:	£77.69
For **Canon** 450/500/1000D:			£69.48
+1x LP-E5:	£81.48	+2x LP-E5:	£93.48
For **Nikon** D40/D60:			£59.69
+1x EN-EL9:	£71.69	+2x EN-EL9:	£83.69
For **Nikon** D80/D90:			£89.05
+1x EN-EL3E:	£104.05	+2x EN-EL3E:	£119.05
For **Nikon** D300/D700:			£138.97
+1x EN-EL3E:	£153.97	+2x EN-EL3E:	£168.97
For **Sony** A200/A350:			£74.37
+1x EN-EL3:	£93.37	+2x EN-EL3:	£112.37

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.89
52mm Adapter Ring	£4.89
55mm Adapter Ring	£4.89
58mm Adapter Ring	£4.89
62mm Adapter Ring	£4.89
67mm Adapter Ring	£4.89
72mm Adapter Ring	£4.89
77mm Adapter Ring	£4.89
82mm Adapter Ring	£4.89

P-Type Holders

Holder Standard	£5.87
Holder Wide Angle	£9.78
Hood Modular	£9.78
Hood Bellows	£34.25
A to P Type Adapter	£9.78

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

£34.25

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

£9.78

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Filters (84mm wide)

Circular Polarizing	£24.46
Infra Red R72	£29.35
ND2	£7.82
ND4	£7.82
ND2 Soft Graduated	£9.78
ND2 Hard Graduated *NEW*	£9.78
ND4 Soft Graduated	£9.78
ND4 Hard Graduated *NEW*	£9.78
Light Blue Graduated	£9.78
Dark Blue Graduated	£9.78
Cool Blue Graduated	£9.78
Light Sunset Graduated	£9.78
Dark Sunset Graduated	£9.78
Light Tobacco Graduated	£9.78
Dark Tobacco Graduated	£9.78
Light Mauve Graduated	£9.78
Dark Mauve Graduated	£9.78
Light Red Graduated	£9.78
Dark Red Graduated	£9.78
Light Green Graduated	£9.78
Dark Green Graduated	£9.78
Light Yellow Graduated	£9.78
Dark Yellow Graduated	£9.78
Starburst x4/6/8, each	£11.73
Close-Up +1/2/4, each	£11.73
Fog Light/Strong, each	£7.82
Diffuser Light/Strong, each	£7.82
Spot White/Clear, each	£7.82
80A, 80B, 80C, each	£7.82
81A, 81B, 81C, each	£7.82
82A, 82B, 82C, each	£7.82
85A, 85B, 85C, each	£7.82
Red, Orange, each	£7.82
Yellow, Green, each	£7.82

Many more P-Type filters in stock!

P-Type Neutral Density Filter Kit £39.95

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm). Just £39.95 - saving £6 on the individual prices.

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.87
52mm UV / Haze	£5.87
55mm UV / Haze	£6.84
58mm UV / Haze	£7.82
62mm UV / Haze	£8.80
67mm UV / Haze	£9.78
72mm UV / Haze	£11.73
77mm UV / Haze	£14.67
82mm UV / Haze	£17.61
86mm UV / Haze	£22.51

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.61
52mm Circular Polarizing	£17.61
55mm Circular Polarizing	£19.56
58mm Circular Polarizing	£21.52
62mm Circular Polarizing	£24.46
67mm Circular Polarizing	£27.39
72mm Circular Polarizing	£34.25
77mm Circular Polarizing	£39.13
82mm Circular Polarizing	£44.03
86mm Circular Polarizing	£48.93

More sizes in stock, from 27 to 86mm!

Skylight Filters

These work in a very similar way to a UV filter, but have a pinkish tinge to add a gentle warmth to your photos.

46mm Skylight	£6.84
52mm Skylight	£6.84
55mm Skylight	£7.82
58mm Skylight	£8.80
62mm Skylight	£9.78
67mm Skylight	£10.75
72mm Skylight	£12.71
77mm Skylight	£15.65
82mm Skylight	£18.58
86mm Skylight	£24.46

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.75
55mm ND4 / ND8	£12.71
58mm ND4 / ND8	£14.67
62mm ND4 / ND8	£16.63
67mm ND4 / ND8	£19.56
72mm ND4 / ND8	£24.46
77mm ND4 / ND8	£29.35

More sizes in stock, from 37 to 82mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£25.44
55mm Close-Up Set	£28.37
58mm Close-Up Set	£32.29
62mm Close-Up Set	£37.18
67mm Close-Up Set	£44.03

More sizes in stock, from 46 to 77mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.73
58mm Starburst x4/6/8, each	£15.65
67mm Starburst x4/6/8, each	£21.52
72mm Starburst x4/6/8, each	£27.39

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

marumi

Marumi Digital High Grade (DHG) filters have an extra-thin, low-profile frame, to help prevent vignetting. Multiple digital anti-reflection coatings and black-rimmed Japanese optical glass, combined with a satin frame, further reduce unwanted reflections, ghosting and flare.

DHG Lens Protection

52mm DHG Lens Protect	£11.73
55mm DHG Lens Protect	£12.71
58mm DHG Lens Protect	£13.70
62mm DHG Lens Protect	£14.67
67mm DHG Lens Protect	£16.63
72mm DHG Lens Protect	£19.56
77mm DHG Lens Protect	£22.51
82mm DHG Lens Protect	£27.39

DHG Circular Polarisers

52mm DHG Circ. Polarizing	£32.29
55mm DHG Circ. Polarizing	£35.22
58mm DHG Circ. Polarizing	£37.18
62mm DHG Circ. Polarizing	£42.08
67mm DHG Circ. Polarizing	£45.01
72mm DHG Circ. Polarizing	£51.86
77mm DHG Circ. Polarizing	£56.76
72mm DHG Circ. Polarizing	£69.48

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods compatible with Canon and Nikon lenses.

ES-62 Canon 50/1.8	£12.71
ES-71II Canon 50/1.4	£12.71
ET-60 Canon 75-300/4-5.6	£12.71
ET-65B Canon 70-300/4-5.6	£12.71
ET-65III Canon 85/1.8	£13.70
ET-67 Canon 100/2.8 Macro	£13.70
ET-67B Canon 60/2.8	£13.70
EW-60C Canon 18-55	£9.78
EW-63B Canon 28-105	£12.71
EW-73B Canon 17-85	£13.70
EW-78BII Canon 28-135	£13.70
EW-78D Canon 18-200	£12.71
EW-83E Canon 17-40/4.0	£14.67
EW-83F Canon 24-70/2.8	£17.61
EW-83J Canon 17-55/2.8	£15.65
HB-25 Nikon 24-85, 24-120	£14.67
HB-32 Nikon 18-105, 18-135	£9.78
HB-45 Nikon 18-55	£9.78

Many more sizes in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.84
55mm Shaped Petal Hood	£6.84
58mm Shaped Petal Hood	£6.84
62mm Shaped Petal Hood	£7.82
67mm Shaped Petal Hood	£7.82
72mm Shaped Petal Hood	£9.78
77mm Shaped Petal Hood	£9.78
82mm Shaped Petal Hood	£11.73
46mm Rubber Hood	£3.90
52mm Rubber Hood	£3.90
55mm Rubber Hood	£3.90
58mm Rubber Hood	£3.90
62mm Rubber Hood	£4.89
67mm Rubber Hood	£4.89
72mm Rubber Hood	£5.87
77mm Rubber Hood	£5.87

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

£3.90 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

27-30mm	52-46mm	58-55mm	67-58mm
34-37mm	52-55mm	58-62mm	67-62mm
37-43mm	52-58mm	58-67mm	67-77mm
43-46mm	55-52mm	62-58mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.89 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK.

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 600mAh Energizer	£3.90
AAA 1000mAh Energizer	£6.84
AA 1300mAh Energizer ~~£3.90~~	£1.99
AA 2450mAh Energizer	£7.82
AA 2650mAh Duracell	£7.82
Charger +2500mAh Energizer	£11.73

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£6.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£5.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

£29.99

Li-Ion Charger

A universal Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

£14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.94
CR2 Energizer Lithium (1)	£1.94
2CR5 Energizer Lithium (1)	£3.90
CRV3 Energizer Lithium (1)	£5.87
LR44 Energizer Alkaline (2)	£1.94
CR2025, CR2032 etc	£1.94

Full range of coin cells in stock

SPIRIT LEVELS

Hot Shoe Spirit Level

This double-axis spirit level simply mounts onto the hot shoe of any standard SLR or DSLR camera.

Not suitable for Sony or Minolta cameras.

£8.80

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.35

CLEANING

Cleaning Kit £3.90

4-in-1 lens cleaning kit: blower brush, lens solution, lint free tissues, and pack of cotton cleaning buds.

Small Hurricane Blower	£1.94
Large Hurricane Blower	£3.90

LensPen Original	£9.78
LensPen DigiKlear	£9.78

Kenair

Kenair compressed air is used to blow dust, fluff and other unwanted particles from your delicate camera equipment and accessories.

Kenair Master Kit	£13.70
Kenair Spare Aerosol	£7.82

Spudz 6x6 inch	£4.49
Spudz 10x10 inch	£5.99

S7 / T2 / REVERSING RINGS

Reversing Rings

Reversing rings fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. It is an inexpensive means of obtaining a relatively high reproduction ratio, and allows extreme Macro photography.

Canon - 52mm	£12.73
Canon - 55mm	£12.73
Canon - 58mm	£12.73
Nikon - 52mm	£12.73
Nikon - 58mm	£12.73
Pentax K - 52mm	£12.73
Pentax K - 58mm	£12.73
Olympus - 52mm	£12.73
Olympus - 58mm	£12.73
Sony - 55mm	£12.73

This is just a tiny fraction of our range.

T2 Mounts

T2 Mounts are used to connect a camera body to a photoadapter, commonly used for attaching spotting scopes, microscopes, and telescopes to your SLR.

Canon - T2 Mount	£12.73
Nikon - T2 Mount	£12.73
Pentax K - T2 Mount	£12.73
Olympus - T2 Mount	£12.73
Sony - T2 Mount	£12.73
M42 - T2 Mount	£12.73

Series 7 Rings

Series 7 Universal Rings have a variety of uses, usually allowing accessories to be attached to your lens. Available in 37, 46, 49, 52, 55, 58, 62, and 67mm.

£4.89 each

Coupling Rings, Rollei and Hasselblad rings also in stock.

Telephone: 01926 339977 or 0800 1077 211

www.premier-ink.co.uk

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

www.journal-plaza.net & www.freedome.net

Premier Ink & Photographic

Lowering the Cost of Photography

We are a small family owned and run company, specialising in photographic consumables. We are based in Leamington Spa, in the heart of Warwickshire - if you are passing, or live close by, please pop into our shop, and meet Judy - our office dog!
Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

01926 339977 www.premier-ink.co.uk

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

£29.95

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range available:

380: (for Canon 380EX)
420: (for Canon 420EX)
430: (for Canon 430EX, 430EXII)
580: (for Canon 580EX, 580EXII)
600: (for Nikon SB600)
800: (for Nikon SB800)
900: (for Nikon SB900)

£10.95

Camera Built-in Flash Diffuser Set

A flash diffuser that slots onto the camera hotshoe, and mounts a contoured diffuser plate in front of the built-in flash on SLR cameras. Not compatible with Sony cameras

Height adjustable, and supplied with neutral, amber, and blue diffuser plates.

£9.95

RING FLASH

Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a seperate ring light which connects to the lens filter thread. This unit is ideal for Macro/Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even/shadowless illumination. The flash has a 14m/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

In a glowing report in the June 2009 issue of ***Photo Plus*** magazine, the Marumi Ring Flash was described as "great value" and was ranked above two other ring flash units costing in the region of £300!

£109.95

FLASH GUNS

Nissin SPECIAL OFFER

TWENTY FREE AA BATTERIES ...worth £15 with every Nissin Flash Gun!

Nissin Di466 Speedlite (GN:33)

An advanced and versatile flash gun, with a guide number of 33m/ISO100, 46m/ISO200 at 105mm. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

RRP: £149.95 Save: £60.00

£89.95

TWENTY FREE AA BATTERIES

Nissin Di622 Speedlite (GN:44)

An impressively powerful flash gun, with a guide number of 44m/ISO100, 62m/ISO200 at 105mm. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

TWENTY FREE AA BATTERIES

RRP: £169.95 Save: £70.00

£99.95

Nissin Di866 Speedlite (GN:60)

The Nissin Di866 Professional Flashgun is an extremely powerful flashgun (guide number of 60m/ISO100) with an easy to read colour LCD panel, making this advanced unit very easy to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's I-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. A built in USB port means upgrades can be downloaded via an Internet connection.

Available in **Nikon Fit**, with ITTL metering and **Canon Fit**, with E-TTL and E-TTL II metering.

£259.95

TWENTY FREE AA BATTERIES

Nissin SC-01 Universal Flash Shoe Cord

An incredibly useful Universal Flash Shoe Cord, with 1.5m coiled cable, allowing off camera flash photography. It has a multiple pin configuration, allowing it to retain full TTL compatibility between camera and flash on Canon, Nikon, Fujifilm, Pentax and Samsung DSLRs. The TTL shoe which fits to the main camera body features a secondary hot shoe enabling you to attach 2 flash units, one on the top of the camera and another off to the side.

£47.95

Metz We stock Metz flash guns for Canon, Nikon, Sony, Samsung, Olympus and Pentax

36 AF-4
Guide Number: 36m / ISO100
£72.95

48 AF-1
Guide Number: 48m / ISO100
£175.95

58 AF-1
Guide Number: 58m / ISO100
£289.95

CAMERA BAGS

tamrac

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and continue to lead the way in carrying huge amounts of camera kit in comfort!

Expedition 4X	£77.95
Expedition 5X	£90.95
Expedition 6X	£103.95
Expedition 7X	£129.95
Expedition 8X	£149.95

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X	£29.95
Velocity 7X	£36.95
Velocity 8X	£42.95
Velocity 9X	£49.95
Velocity 10X	£59.95

Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75	£54.95
SpeedPack 85	£74.95

NANEU

Adventure K3L

A spacious camera section at the bottom, separate daypack section at the top, and dedicated 15.4" laptop compartment behind. Hidden rain cover, tripod carrying system, padded shoulder, waist and chest belts. Far too many features to list!

External Dimensions: 30.5 x 36.8 x 48.3cm
Interior Dimensions: Laptop Compartment: 28.0 x 3.8 x 35.5cm Camera Compartment: 16.5 x 29.2 x 15.2cm

£69.95

Adventure K4L

A larger version of the K3L, able to accommodate most 17" laptops.

External Dimensions: 33.0 x 35.6 x 52.1cm
Interior Dimensions: Laptop Compartment: 33.0 x 3.8 x 40.6cm Camera Compartment: 19.0 x 29.8 x 17.8cm

£82.95

Sahara 115F

A shoulder bag large enough to take a 15.4" laptop.

£59.95

UrbanGear U30

The U30 is a lightweight camera backpack that can hold a plethora of equipment: the main compartment can accommodate a DSLR (such as the Nikon D60 or Canon 1000D) with up to a 70-200 lens attached, as well as 2-3 additional lenses and a flash. Range of colours available.

External Dimensions: 25.4 x 29.2 x 20.3cm
Internal Dimensions: 22.9 x 26.7 x 11.4cm

£32.95

UrbanGear U60

Medium sized camera backpack, capable of holding a medium-sized DSLR with 80-400 lens attached. The camera compartment is also removeable. Available in black or blue

External Dimensions: 30.5 x 26.0 x 19.0cm
Internal Dimensions: 26.7 x 24.8 x 12.7cm

£47.95

UrbanGear U120

Large camera backpack, capable of holding a full camera system with accessories, with a separate compartment for a 15" laptop. Available in black or blue.

External Dimensions: 44.5 x 31.8 x 28.6cm
Internal Dimensions: 36.2 x 26.7 x 13.3cm

£69.95

VANGUARD

Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate end compartments keep your accessories safe, tidy and well protected. Phenomenal value.

Peking 21	£18.95

External Dimensions: 29.0 x 22.0 x 17.0cm
Internal Dimensions: 21.0 x 15.0 x 11.0cm

Peking 25	£21.95

External Dimensions: 34.0 x 23.0 x 19.5cm
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Vanguard Pampas Sling Backpack

A range of innovative sling backpacks, with day pack at the top and separate camera section at the bottom. The bag sits comfortably on your back, and when needed, it revolves round to your front for easy access to your camera, without having to take the bag off!

Pampas 37	£29.95

External Dimensions: 34.0 x 21.5 x 21.5cm
Internal Dimensions: 17.0 x 19.0 x 13.0cm

Pampas 57	£39.95

External Dimensions: 44.5 x 24.0 x 22.0cm
Internal Dimensions: 30.0 x 22.0 x 15.0cm

KATA

Kata 3-N-1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment.

The large top compartment will hold personal gear or additional gear, and the internal pockets and MP3 player pouch will allow you to organize your personal effects as efficiently as your photographic gear. Two external pockets allow quick zippered access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket and can be hung out to dry on the small buckle next to the handle, or tucked away for storage in one of the pockets.

Kata 3-N-1 10 £63.95
External Dimensions: 41.0 x 22.0 x 16.5cm
Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3-N-1 20 £71.95
External Dimensions: 44.0 x 23.5 x 19.0cm
Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3-N-1 30 £86.95
External Dimensions: 45.0 x 32.0 x 19.0cm
Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DPS 465 £51.95 DPS 466 £59.95 DPS 467 £67.95

Billingham SPECIALISTS

AUTHORISED

We are proud to announce that we have been appointed as an Authorised Billingham Specialist Centre.

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Pro £119.95

The Billingham 5 Series

A firm favourite with serious photographers the world over, the "5 Series" range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.

Billingham 225	£179.95
Billingham 335	£189.95
Billingham 445	£214.95
Billingham 555	£229.95

The Hadley Digital

Compact shoulder bag, for DSLR with kit lens, plus accessories. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black

The Hadley Digital £69.95

Comprehensive range of Billingham flaps, inserts, straps, and other accessories in stock at all times

The 07 Range

New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.

Billingham 107	£199.95
Billingham 207	£214.95
Billingham 307	£229.95

LIGHT METERS

SEKONIC

Sekonic L208 TwinMaster

Analogue, incident and reflected, ambient light only.

£69.95

Sekonic L308S FlashMate

Digital, incident and reflected, ambient and flash light.

£129.95

Sekonic L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

£209.95

We are an official Authorised Sekonic Demonstration Centre, and have the Sekonic range on display and available for demonstration in our showroom in Leamington Spa.

Sekonic L398A Deluxe III

£132.95

Sekonic L758DR DigitalMaster

£439.95

GOSSEN

Gossen DigiSix

£119.95

Gossen DigiFlash

£139.95

Gossen DigiPro F

£159.95

WIRELESS TRIGGERS

PocketWizard Full range of PocketWizard triggers and cables in stock.

IN STOCK NOW!

Its been a long wait, but finally the new PocketWizard **Mini TT1** and **Flex TT5** are here!
Stock is limited - so be quick!

PocketWizard Mini TT1
£209.95

PocketWizard Flex TT5
£229.95

PocketWizard Plus II

£169.95

PocketWizard Plus II Twin Set

£319.95

PocketWizard MultiMax

£229.95

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TRIPODS, MONOPODS & HEADS

Manfrotto

Exquisite Italian design, beautifully engineered.
The unique Q90 system allows the centre column to be positioned vertically or horizontally.

MANFROTTO TRIPODS

190XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 1.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm
£92.95

055XPROB Tripod
Aluminium 3-section legs, Q90 column
Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm
£115.95

190XB Tripod
Aluminium 3-section legs, standard column
Weight: 1.80kg
Load: 5.0kg
Folded: 53cm
Height: 146cm
£87 .95

055XB Tripod
Aluminium 3-section legs, standard column
Weight: 2.30kg
Load: 7.0kg
Folded: 61cm
Height: 178cm
£107.95

190CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm
£209.95

190CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm
£219.95

055CXPRO3
Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm
£249.95

055CXPRO4
Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm
£259.95

MANFROTTO MONOPODS

679B Monopod
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm
£34.95

680B Monopod
Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm
£41.95

681B Monopod
Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm
£42.95

776YB Monopod
Aluminium 4-section
Weight: 0.33kg
Load: 4.5kg
Folded: 48cm
Height: 152cm
£29.95

694CX Monopod
Carbon Fibre 4-section
Weight: 0.59kg
Load: 5.0kg
Folded: 54cm
Height: 165cm
£119.95

695CX Monopod
Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm
£129.95

MANFROTTO HEADS

482 Ball Head
non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
£23.95

234 Tilt Head
Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
£14.95

234RC Tilt Head
with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
£22.95

484RC2 Ball Head
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
£38.95

486RC2 Ball Head
with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
£46.95

488RC2 Ball Head
with RC2 quick release
Weight: 0.67kg
Load: 8.0kg
£69.95

804RC2 Pan / Tilt
with RC2 quick release system
Weight: 0.79kg
Load: 4.0kg
£50.95

808RC2 Pan / Tilt
with RC2 quick release system
Weight: 1.42kg
Load: 8.0kg
£89.95

200PL14 Plate
space quick release plate for heads using the RC2 system
£11.95

056 3D Head
non quick-release 1/4" thread
Weight: 0.50kg
Load: 3.0kg
£23.95

460MG 3D Head
magnesium, with quick release
Weight: 0.43kg
Load: 3.0kg
£61.95

This is just a small selection of the Manfrotto range now available to try in our new showroom in Leamington Spa

VANGUARD

The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

2009 AWARDS TIPA BEST ACCESSORY

Unlike traditional tripods, the **AltaPRO**'s Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at **ANY** angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - these are true professional specification tripods!

£119.95

VANGUARD TRIPODS

AltaPro 263A Tripod
Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 2.05kg
Load: 7.0kg
Folded: 63cm
Height: 169cm
£119.95

AltaPRO 264A Tripod
Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column.
Weight: 2.10kg
Load: 7.0kg
Folded: 53cm
Height: 159cm
£129.95

AltaPlus 263A Tripod
Aluminium 3-section legs, magnesium canopy, standard central column.
Weight: 1.59kg
Load: 5.0kg
Folded: 63cm
Height: 181cm
£89.95

AltaPlus 264A Tripod
Aluminium 4-section legs, magnesium canopy, standard central column.
Weight: 1.64kg
Load: 5.0kg
Folded: 53cm
Height: 171cm
£99.95

AltaPlus 233A
Aluminium 3-section legs, standard column
Weight: 1.21kg
Load: 3.0kg
Folded: 52cm
Height: 142cm
£54.95

AltaPlus 235A
Aluminium 5-section legs, standard column
Weight: 1.17kg
Load: 3.0kg
Folded: 40cm
Height: 122cm
£74.95

AltaPlus 224C
Carbon Fibre 4-section legs, standard column
Weight: 0.92kg
Load: 3.0kg
Folded: 41cm
Height: 125cm
£179.95

AltaPlus 254C
Carbon Fibre 4-section legs, standard column
Weight: 1.24kg
Load: 5.0kg
Folded: 48cm
Height: 153cm
£199.95

VANGUARD HEADS

SBH30 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.22kg
Load: 5.0kg
£42.95

SBH50 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate
Weight: 0.25kg
Load: 6.0kg
£49.95

SBH100 Ball Head
Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.39kg
Load: 10.0kg
£64.95

MONOPODS

AP284 Monopod
Aluminium 4-section legs
Weight: 0.51kg
Load: 8.0kg
Folded: 51cm
Height: 157cm
£33.95

AP324 Monopod
Aluminium 4-section legs
Weight: 0.66kg
Load: 12.0kg
Folded: 57cm
Height: 166cm
£39.95

PH21 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.35kg
Load: 3.0kg
£34.95

PH31 Pan / Tilt
2-way fluid head, magnesium, spirit level, quick release
Weight: 0.43kg
Load: 5.0kg
£54.95

PH22 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.34kg
Load: 3.0kg
£34.95

PH32 Pan / Tilt
3-way fluid head, magnesium, spirit level, quick release
Weight: 0.42kg
Load: 5.0kg
£54.95

This is just a small selection of the Vanguard range now available to try in our new showroom in Leamington Spa

KOOD

A range of sturdy, value-for-money Tripods, Monopods and Ball Heads.

KOOD MONOPODS & TRIPODS

C324 Monopod
Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folded: 54cm
Height: 169cm
£78.95

A284 Tripod
Aluminium 4-section
Weight: 2.17kg
Load: 8.0kg
Folded: 56cm
Height: 154cm
£73.95

CF284 Tripod
Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folded: 56cm
Height: 160cm
£197.95

KOOD HEADS

BH02 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs
Weight: 0.21kg
Load: 6.0kg
£22.95

BH22 Ball Head
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.40kg
Load: 8.0kg
£31.95

BH52 Ball Head
Heavy duty sliding quick release plate, 360 degree rotation, triple control knobs
Weight: 0.37kg
Load: 8.0kg
£33.95

BH05 Ball Head
Weight: 0.30kg
Load: 8.0kg
£26.95

BH25 Ball Head
Weight: 0.53kg
Load: 12.0kg
£35.95

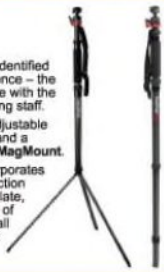
BH55 Ball Head
Weight: 0.51kg
Load: 12.0kg
£38.95

BH08 Ball Head
Weight: 0.49kg
Load: 12.0kg
£29.95

BH28 Ball Head
Weight: 0.74kg
Load: 18.0kg
£45.95

BH58 Ball Head
Weight: 0.72kg
Load: 18.0kg
£49.95

Trek-Tech



Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience – the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the **TrekPod**, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the **MagMount**.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a **MagAdapter**, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

TrekPod II - £69.95

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

TrekPod GO - £129.95

The TrekPod GO is a more compact than the TrekPod II, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount ball head that comes as part of the package, it is able to support 4kg

TrekPod XL - £259.95

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO. It includes the larger MagMount PRO ball head.

MagMount
The original MagMount ball head. Weighing in a just 73g, it is capable of holding 4kg.
£24.95

MagMount STAR
The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg.
£34.95

MagMount PRO
Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg.
£64.95

All **MagMount** ball heads come with two **MagAdapter** quick release plates. These are also available separately:

MagAdapter Light
£5.95

MagAdapter Heavy
£6.95

MagAdapter STAR
£9.95

SHUTTER RELEASES

hähnel

Hahnel Wireless Pro Remote Shutter Release

Ultra high frequency 433MHz professional radio remote control, with a range of up to 80 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera, plus a short distance cable operated shutter release.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

£47.95

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres. Autofocus, Bulb Function and Continuous Shooting functions.

£19.95

Available for Canon, Nikon, Sony, Olympus, and Pentax.

Seculine

Seculine Twin-1 ISR Interval Shutter Release **£49.95**

The new Seculine Twin-1 ISR is a wired interval shutter release with a built in timer and large, clear, easy to read LCD display. Easy variable interval time setting - from 1 sec to 99 hours, 99 minutes and 99 seconds. Can be set to take up to 9999 shots in one session. Multiple exposure option. Convenient navigation button. Shutter lock for bulb shooting. Half shutter release control. Intuitive beep sound indication.

Available for Canon, Nikon, Sony, Fuji, Pentax and Samsung.

E&OE. Prices may be subject to change, but hopefully not!

gorillapod

Gorillapod Original (GP1)
The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.
Weight: 0.04kg
Load: 0.35kg
£13.95

Gorillapod SLR (GP2)
An sturdier gorillapod, designed to take an SLR camera.
Weight: 0.16kg Load: 0.7kg
£29.95

Gorillapod SLR-ZOOM (GP3)
An even sturdier gorillapod, designed to take an SLR camera with zoom lens.
Weight: 0.24kg Load: 3.0kg
£34.95

Gorillapod FOCUS (GP8)
The Gorillapod Focus, designed for professionals, is the biggest and strongest Gorillapod yet - featuring machined, polished aluminium sockets.
Weight: 0.5kg Load: 5.0kg
£92.95

Trek-Tech OPTERA

Trek Tech Optera 460

£45.95

The Optera 460 is the next generation of portable tripods - **capable of holding 5kg**.

The flexible legs are padded, covered in a soft yet hard-wearing water resistant fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount you camera on almost any object! The O-ring cord system attaches to the legs, ensuring that they will not splay out. A camera is attached using Trek-Tech's clever magnetic quick release system, and two MagAdapter quick release plates are supplied.

Optera 460 PRO has an extra long 460mm leg to support up to a 400mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230
A smaller version of the above, with 230mm long legs.
£37.95

Telephone: 01926 339977 or 0800 1077 211

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FREE

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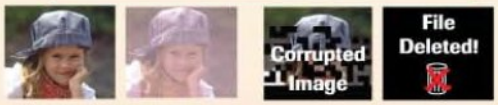

After 20 years in an Arrowfile Album — After 10 years in an Ordinary Album — Don't Let this Happen to You! Use the Arrowfile System Instead.

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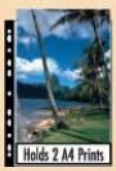

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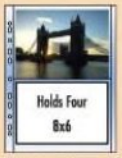

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100 F4 mac £199
100-200 F5.6 .....£29
100-300 F5.6 .....£99
135 F3.5 .....£29
200 F2.8 .....£199
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BL LENSES
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A12 late chr/blk ...£149
A24 chr/blk latest ..£149
A24 chr late £99
E12 chrome £249
Pol Back 100 .....£49
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300mm F4 L IS USM E++ £899
400mm F4 IS DO USM E++ £4,499
2x EF Extender MK1 Mint- £149
Jessops 2x Converter Af Mint- £45
Kenko 1.4x Pro300 Converter Mint- £79
Sigma 1.4x EX Apo Converter E++ £99
Sigma 17-35mm F2.8-4 EX E++ £149
Sigma 24mm F2.8 II E++ £59
Sigma 28-70mm F2.8 E / E++ £99
Sigma 28-70mm F2.8 EX E+ £129
Sigma 30mm F1.4 DC E++ £259
Sigma 55-200mm F4-5.6 DC E++ £59
Sigma 70-200mm F2.8 EX APO HSM E++ £429
Sigma 70-300mm F4-5.6 DL E++ £59
Sigma 100-300mm F4 APO DG HSM E++ £99
Sigma 105mm F2.8 EX Macro Mint £269
Sigma 120-300mm F2.8 Apo HSM E++ £1,699
Sigma 180mm F3.5 EX Macro E++ £549
Sigma 300mm F2.8 EX HSM APO E+ £1,399
Sigma 300mm F4 Apo Mint- £299
Sigma 500mm F4.5 Apo E++ £799
Sigma 500mm F4.5 Apo EX HSM E++ £2,899
Sigma 500mm F4.5 EX HSM E++ £2,750
Tamron 11-18mm F4.5-5.6 Di II Mint £369
Tamron 20-40mm F2.7-3.5 Mint- £249
Tamron 28-300mm F3.5-6.3 LD E+ £69
Tamron 28-300mm F3.5-6.3 XR DI E++ £169
Tamron 55-200mm F4-5.6 Di II E++ £79
Tokina 20-35mm F2.8 ATX New £350
Tokina 100-300mm F5.6-6.7 E++ £79
300EZ Speedlite E++ £20-£39
420EZ Speedlite E++ £59
430EZ Speedlite E+ / E++ £49-£79
480G Speedlite E+ £129
550EX Speedlite E++ £159
ML3 Macrolite E++ £75-£139
LC3 Wireless Set Mint- £99
LC5 Wireless Set E++ £229
BP300 Grip (EOS30) E+ £29
BP50 Battery Pack E+ £25
E1 Booster E++ £79
E2 Booster E++ £99
VG10 Grip (EOS 5) E+ £15
Extension Tube EF12 Mint- £49
Extension Tube EX25 Mint- £79

Canon Manual

F1NAE Black Body Exc / E+ £199-£279
T90 Body Only As Seen / E+ £69-£99
T70 Body Only E+ / E++ £29-£39
A1 Black Body As Seen £59
AE1 Chrome Body E+ £49
AE1P Black Body E+ £59
AE1P Chrome Body E+ £59
EF + 50mm F1.8 E++ £99
EX Auto + 50mm F1.8 As Seen / E+ £59-£79
T90 Body Only As Seen / E+ £69-£99
U.S.Marine F1 Body Only E++ £649
20-35mm F3.5 FD L E+ / E++ £299-£399
24mm F1.4 FD L E++ £650-£699
24mm F2.8 FD E+ £79
24-35mm F3.5 FD L E+ / E++ £249-£399
28mm F2.8 FD As Seen / E++ £20-£39
35mm F2 B/Lock E+ £59
35mm F2.8 FD E++ £45
35mm F2.8 Tilt/Shift E++ £399
35mm F3.5 B/lock E+ / E++ £25-£35
35-105mm F3.5 FD E+ £69-£75
50mm F1.2 FD E++ £179
50mm F1.8 B/lock (Sample Lens) E++ £175
50mm F3.5 + FD/35 Exten Tube E++ £99
50mm F3.5 FD + Tube E+ £89
50mm F3.5 FD Macro E++ £95
70-210mm F4 FD As Seen / E++ £29-£65
75-200mm F4.5 FD Exc / E++ £29-£59
80-200mm F4 B/lock E+ £69
80-200mm F4 FD E++ £99
100mm F2.8 B/lock E+ £75
100mm F2.8 FD E+ / E++ £79-£109
100mm F4 B/lock Macro E++ £199
100mm F4 FD Macro E+ £119-£169
100-200mm F5.6 B/lock E+ / E++ £39-£49
100-200mm F5.6 FD E+ / E++ £29-£39
100-300mm F5.6 FD E+ £79
135mm F2 FD E+ £179
135mm F3.5 FD E++ £15-£25
200mm F4 FD As Seen £20
200mm F4 FD Macro + Tube E++ £349
300mm F2.8 FD L Exc £850
300mm F5.6 B/lock E+ / E++ £65-£69
300mm F5.6 FD E+ £79
U.S.Marine 400mm F4.5 B/lock E++ £649
1.4x Extender A E++ £49-£59
2xB Extender E+ / E++ £39-£59
177A Speedlite E+ / E++ £10-£15
199A Speedlite E++ £29
300TL Speedlite E+ / Mint- £39-£59
533G Speedlite E+ / E++ £99-£109
577G Speedlite E+ £79
ML1 Macrolight E++ £89
ML3 Ringflash E+ / E++ £129-£149
AE Motordrive FN E+ £119
AE Powerwinder FN E+ / E++ £75-£119
A2 Winder E+ £39
Winder A E+ / E++ £9-£29
Angle Finder B Mint £79
Autobellows + Release E++ £99
FL Bellows + Copier Mint- £109
FL Bellows E++ £59-£99
LC2 Remote Set E++ £85

Compacts
Contax T2 Gold (60 Year Edition)New £499
Contax TVSIII Black E++ £349
Contax TVSIII Titanium E+ £299
Contax TVS Titanium As Seen £99
Contax Tix Black E++ £149
Leica CM Titanium E++ £399
Leica Minilux Zoom DB Ex Demo £249
Leica Minilux Zoom + CF Flash E++ £269
Leica Minilux Zoom Ex Demo / E+ £249
Leica Minilux - DB Edition Ex Demo £269
Leica Minilux E+ £119
Konica Hexar + HX14 Flash E+ £329
Minox 35GTE + Case + Hood E+ £145
Minox 35PL + FC35 E++ £79
Minox 35GT + Flash E+ £59
Minox TLX Titanium New £449
Minox LX - Black E++ £350
Minox/Leica IIIF Classic - Black Unused £149
Minox B Chrome E++ £75
Olympus O Product Mint £199-£299
Olympus Ecru Mint £149
Olympus XA + A11 Flash E+ £79
Ricoh GR1 Date - Silver E+ £189
Rollei 35S Gold Unused / Mint- £899-£999
Rollei 35 Classic Gold 75th Year New £1,999
Rollei 35 Classic - Platinum Mint- £950
Rollei 35 Classic - Titanium Mint- £650
Rollei 35S Silver Mint- £325
Rollei 35SE Chrome E++ £189
Rollei 35 Germany E++ £179
Rollei B35 Black E+ £45
Rollei B35 Chrome E+ £49-£69
Rollei A110 Camera As Seen £49
Rollei AFM35 E+ £159
Rollei QZ35W + Flash E++ £249

Contax 645
645 Body Only E+ £449
35mm F3.5 Distagon Exc / E++ £799-£1,299
45mm F2.8 Distagon E++/New £749-£1,099
140mm F2.8 SonnarE++/New £799-£1,099
Magazine + Insert E++/New £169-£249
Polaroid Magazine E+ / New £139-£199
AE Prism Finder E++/New £199-£299
GB71 Hood Exc £30
GB74 Hood E++ £45
MSB1 Flash Bracket E++ £199
TLA480 Flash E++ £279

Contax G Series

G2 + 35-70mm E+ £699
G2 + 45mm F2 E+ £449
G1 + Databack E++ £249
21mm F2.8 G + FinderE++ / Mint- £379-£399
21mm F2.8 G Black Finder E++ £449
28mm F2.8 G Mint- £159-£169
90mm F2.8 G Exc / New £109-£239
90mm F2.8 G Black E++ £199
Black/Tan Holdall New £80
G1 Leather Case E++ £49
TLA140 Flash E+ / New £45-£75
TLA200 Flash E++ £99

Contax SLR
N1 + 24-85mm E+ / Mint- £399-£699
N1 + 28-80mm Mint- £449
N1 Body Only E++ £379
NX + 28-80mm E++/New £399-£499
AX Body Only Exc / E++ £299-£499
RTS3 Body Only E+ £399-£499
RX Body Only As Seen / E++ £179-£349
S2 Body Only E++ £549
RTS + 50mm F1.7 E+ £245
RTS + Winder E+ £195
167MT Body Only E+ £109
137MA Body Only E+ £99
Preview Body Only E+ / E++ £179-£249
15mm F3.5 AE E+ £1,099
18mm F4 MM Exc / E++ £499-£599
25mm F2.8 MM E+ £349
28mm F2.8 MM E+ / E++ £179
28-70mm F3.5-4.5 MM E+ / Mint- £249-£379
28-85mm F3.3-4 MM E++/New £349-£749
35mm F2.8 AE Shift E++ £949
35-70mm F3.4 MM As Seen / New £269-£649
35-135mm F3.3-4.5 MM E++/New £849-£949
50mm F1.7 MM E++ £89
60mm F2.8 AE MacroE+ / New £349-£749
60mm F2.8 Macro C New £649
70-300mm 14-5.6 AF E++ £499-£549
80-200mm F4 MM E+ / New £279-£599
85mm F1.2 MM (60 Year Edition).New £3,500
85mm F2.8 MM E++ £229
100mm F2 MM E++/New £699-£799
100mm f2.8 AE Macro E++ £649
100mm F2.8 AF Macro New £999
135mm F2 (60 Year Edition) Unused £2,499
135mm F2.8 AE E++ £145
135mm F2.8 MM E++ £99
180mm F2.8 AE E+ / Mint- £349-£550
180mm F2.8 MM E+ / New £329-£649
200mm F2 MM Mint- £3,249
200mm F3.5 AE E++ £169-£245
200mm F4 MM E++ £199
300mm F4 AE E++ £429
300mm F4 MM E+ / New £399-£750
500mm F8 Mirotar New £649
Mutar II converter E++/New £179-£249
Mutar III Converter E+ / New £139-£199
Extension Tube Set E++ £49
FE-1 LCD Viewfinder E++ £269
P7 Battery Holder New £99
P9 Battery Holder E++ £129
RTF540 Flash E++ £145
TLA280 Flash E++ / Mint- £99-£119
TLA30 Flash E+ / Mint- £45-£59
TLA360 Flash E+ / E++ £179-£199
W7 Winder (159MM) E++ £49

Digital Cameras
Canon EOS 1DS MKIII Body Only E++ £3,999
Canon EOS 1DS MkII Body Only E+ £1,849-£1,999
Canon EOS 1D MkIII Body OnlyE+ £1,799
Canon EOS 1D MKII Body OnlyE+ / E++ £899-£999
Canon EOS 1D Body Only E++ £599
Canon EOS 5D Body Only E+ / E++ £899-£979
Canon EOS 50D Body Only Mint- £649
Canon EOS 40D Body Only E++ £479
Canon EOS 30D Body Only E++ £329-£399
Canon EOS 20D + 18-55mm E++ £279
Canon EOS 20D + BG-E2 Grip E+ £249
Canon EOS 10D Body Only E++ £199
Canon EOS 1000D Body Only Mint- £249
Canon BG-E1 Grip (EOS300D) E++ £49
Canon BG-E2 Grip (EOS20D) E++ £79
Canon BG-E4 Grip (EOS5D) E++ £99
Canon BG-ED3 Grip E++ / Mint- £79
Canon Powershot G3 E+ £89
Canon Powershot S3 IS + Lenses E+ £149
Contax N Digital Body Only E+ / E++ £749-£999
Fuji S5 Pro Body Only E++ £499
Fuji Finepix F200EXR Mint- £149
Kodak DCS520 Body Only As Seen £349
Leica M8.2 Black Body E++ £2,599

Leica M8 Black Body E+ / Mint- £1,799-£2,299
Leica M8.2 Chrome Handgrip Ex Demo £135
Leica M8/M8.2 Nappa Case Mint- £95
Leica Digilux 3 + 14-50mm E++ £799
Leica Digilux 4.3 As Seen £99
Minolta Dynax 7D Body Only E++ £249
Nikon D2XS Body Only E++ £1,099
Nikon D2X Body OnlyE+ / E++ £849-£949
Nikon D1X Body Only E++ £499
Nikon D1 Body Only E+ £249
Nikon D80 Body Only E++ / Mint- £379-£399
Nikon D70 Body Only E++ £199
Nikon D3000 Body Only Mint £299
Nikon D100 Body Only E+ £179
Nikon Coolpix 4500 + WC-E63 E++ £99
Nikon Coolpix 3500 E++ £39
Nikon M8-D100 Grip E++ £59
Olympus E3 Body Only Mint- £749
Olympus E1 + 14-42mm + HLD2 Grip E+ £299
Olympus E30 + 14-42mm Mint £699
Olympus E520 + 14-45mm E+ £279
Olympus E500 + 17.5-45mm E++ £199
Olympus E500 Chrome Body Exc £159
Olympus FL-9K01 Flash Bracket E++ £49
Olympus FS-FP1 Flash Bracket E++ £199
Olympus SRF-11 Ringflash Set Mint £449
Panasonic DMC-L10 + 14-50mmE++ £349
Sigma 24mm F1.8 E DG E++ £269
Sigma 30mm F1.4 DC HSM E++ / Mint- £279
14-54mm F2.8-3.5 Zuiko Digital E++ £249
25mm F2.8 Pancake Zuiko Mint- £149
40-150mm F3.5-5.6 Zuiko E++ £109
50-200mm F2.8-3.5 Zuiko E++ £599
50mm f2 Zuiko Digital Macro Mint- £249
EC14 1.4x Extender Mint £249
Lumix 14-50mm F2.8-3.5 Asph .Mint- £299
Pentax K7 Body Only Mint £859
Pentax D-BG3 Grip Mint- £79
Pentax Optio W10 Mint- £79
Ricoh GR Digital Creative Set E++ £399
Ricoh GR Digital II New £300
Ricoh GX200 + Finder New £399
Ricoh GX100 + VF Finder New £220
Ricoh Caplio R10 Mint- £99
Sony DSC-R1 E++ £299
Sony HVL-F58AM Flash E++ £249
Sony HVL-F36M Flash E++ £119

Fuji - Please Phone
Flash & Lighting - Please Phone

Gadget Bags
Crumpler Daily 600 XL Grey New £75
Crumpler Warm Shower Medum (Black) New £70
Crumpler Pyjama Pride L Charcole New £90
Crumpler Pyjama Pride L Olive New £90
Crumpler Zoomiverse (XL) Black New £90
Crumpler Zoomiverse (XL) Grey New £90
Kata KT212 Bag E++ £35
Kata R103 Rucksack E+ £79
Lowepro Dryzone 100 - Yellow Clearance £140
Lowepro Elite AW E++ £39
Lowepro Fastpack 200 - Black E++ £49
Lowepro Flipside 200 - Blue E++ £39
Lowepro Micro Trekker 200 E++ £25
Lowepro Micro Trekker 200 - Red E++ £15
Lowepro Mini Trekker - Green E++ £25
Lowepro Mini Trekker 200 - Black E++ £25
Lowepro Mini Trekker Classic E++ £35
Lowepro Nova 5 - Green E++ £20
Lowepro Nova 5 - Black E++ £25
Lowepro Photo Trekker E++ £59
Lowepro Photo Trekker AW E++ £99
Lowepro Pro Roller 2 E++ £149
Lowepro Pro trekker AW II E++ £159
Lowepro Rover AW Ex Demo £15
Lowepro Super Trekker AWII E++ £199
Lowepro Vertex 100 Clearance £65
Lowepro Stealth AWII - BlackEx Demo £89
Lowepro Primus AW Blue Clearance £59
Tamrac Adventure 75 Black New £50
Tamrac Adventure 10 - Red New £100
Tamrac Strongbox 644 New £149
Tamrac Expedition 6 New £75

Hasselblad
503CW Gold Supreme Mint £3,499
503CX Complete E++ £1,049
503CX Body Only E++ £549
501CM Complete E+ / E++ £999-£1,199
501C Complete E+ / E++ £799-£1,099
500ELX Black Body E++ £449-£450
500ELX Chrome Body E++ £449
500ELM Chrome Body E++ £99
201F Complete E++ £1,250
2000FCW Complete E++ £699
30mm F3.5 Cfi Fisheye E++ £3,299
40mm F4 CF FLE Exc / E++ £899-£1,199
50mm F2.8 F Exc £349
50mm F2.8 FE E++ £750
50mm F4 C Black E++ £399
50mm F4 C Chrome E+ £449
50mm F4 CF Exc / E++ £379-£499
50mm F4 CF FLE E+ / E++ £599-£749
60-120mm F4.8 FE E+ / E++ £749-£849
80mm F2.8 FE E++ £499
120mm F4 CF Macro E+ / E++ £599-£949
135mm F5.6 C Macro E+ / E++ £349
135mm F5.6 S-Planar Macro E++ £299
135mm F5.6 T* S-Planar E++ £299
150mm F4 C BlackAs Seen / E++ £149-£299
150mm F4 C Chrome Exc £149
150mm F4 CF As Seen / E+ £249-£399
150mm f4 CFI E++ £849-£899
150mm F4 Chrome E+ £249
160mm F4.8 CB E++ £649
180mm F4 CF E+ / E++ £649-£749
250mm F4 F E+ / E++ £279-£349
250mm F4 FE E+ / E++ £649-£999
250mm F5.6 C Black E+ / E++ £249-£299
250mm F5.6 C Chrome As Seen / E++ £149-£299
250mm F5.6 CF E++ £499
350mm F5.6 C Black Exc £449
500mm F8 C Black E++ £450
2xE Mutar Converter E++ £449
Komura 2x Converter E+ £59
Vivitar 2x Converter E+ / E++ £59-£79
70 Chrome Mag E+ / E++ £69
A12 Black Mag As Seen / E+ £79-£99
A12 Chrome Mag Exc/E++ £59-£149
A12TCC Chrome Mag E+ £249
A16 Chrome Mag E++ £99-£149
A16S Chrome Mag E+ £69
A24 Black Mag E+/E++ £49-£129
A24 Chrome Mag Exc/Mint- £75-£125
E16 Chrome Mag Mint- £279
Polaplus Mag E++ £69-£79
Polaroid 100 Mag E+ / E++ £25-£75
Polaroid 80 Mag E++ £35
Extension Tube (40630) E++ £45
Extension Tube 10 E+ £35
Extension Tube 16E Mint- £79
Extension Tube 56 E++ £35
Prism Magnifier E+ £25
4504 Pro Flash E++ £99
D Flash E+ £199
HC1 Prism Exc / E+ £39-£45
Magnifying Hood E++ £79
Meter Prism As Seen £49
NC2 Prism E+ £45
PM Prism E+ £149-£169
PM5 Prism E++ £249
PME3 Meter Prism E++ £299
PME51 Meter Prism E+ £299
PME90 Meter Prism E+ / E++ £299-£399
SWC/M Viewfinder As Seen £65
Winder CW E+ £249

Hasselblad H Series

H3D Complete E++ £5,499
H2F Body + Prism + MagazineE++ £2,999
H2 Body Only E++ £999
35mm F3.5 HC E+ / E++ £1,299-£1,399
120mm F4 HC Macro E++ £1,450
1.7x H Converter E++ £599
Phase One H10 Back E+ £1,250
HM 16/32 Magazine E+ / E++ £199-£369
HC Film Insert E++ £129
6093 Proshade E++ £129

Hasselblad XPan Series
Xpan II + 45mm F4 E+ / E++ £1,499-£1,699
Xpan + 45mm F4 Exc £899-£999
30mm F5.6 Asph + Finder E++ / Mint £1,799-£1,899
90mm F4 E+ / E++ £319-£349
49mm Centre Filter E+ £149
Xpan Remote Control E++ £39

Large Format - Please Phone

Leica M Series
M6 Jubilee Set Unused £4,999
M6 Ein Stuck + 35mm F1.4 Asph Mint- £3,999
M6TTL Titanium + 50mm F2 Unused / Mint- £2,499-£3,250
M6 Royal Photo Society Unused £2,999
MP Anthracite Body + LeicavitNew £2,699
MP 0.72x A LA Carte Body Only E++ £1,699
M6TTL Millennium Body Mint- £1,750
M7 0.72x Black Body E+ / E++ £1,450-£1,499
M7 0.72x Chrome Body E++ £1,550
M6TTL 0.72x Black Body E++ £999
M6TTL 0.85x Black Body E+ / E++ £849-£949
M6 0.72x Black Body E++ £699
M5 Chrome Body Only E++ £750
M4-P Black Body E+ £599
M4-2 Black Body E+ £499-£599
M4 Chrome Body E+ £599-£750
M3 Chrome Body E+ £359-£379
M2 Chrome Body E+ £449
MD2 Black Body E+ £399
MDA Chrome Body E+ £499
CL Black + 40mm + 90mm E++ £799
CL Body Only E+ £249-£349
Tri Elmar 16/18/21mm F4 Asph M E++ £1,750
21mm F2.8 Asph M Black Mint- £1,599
35mm F2 Black Exc £549
35mm F3.5 Chrome (M3) E+ £299
50mm F1.0 M Black E+ £2,699
50mm F1.4 M Black E+ £899
50mm F2 Collapsible E+ £349
50mm F2.8 Chrome E+ £225
90mm F2 M Black E++ £649-£699
90mm F2.8 M Chrome E++ £599
90mm F4 Chrome E+ £99
90mm F4 Collapsible E+ / E++ £249
135mm F2.8 M Black As Seen £225-£250
135mm F4 Black E+ £249
135mm F4.5 Chrome As Seen / E+ £45-£99
Minolta 28mm F2.8 M E+ £399
Zeiss 35mm F2 ZM - Chrome E++ £599
Zeiss 50mm F1.5 ZM - Black Mint £699
Zeiss 50mm F2 ZM - Chrome E++ £399
14127 M to R Adapter E+ £99
16/18/21 Universal Finder Ex Demo £499
24mm Finder E+ £199
A42 Swing Polariser E++ £85
Leicavit - Black Paint New £399
Leicavit - Chrome New £399
Leicavit LHSA - Chrome New £399
M2 Leather Case E+ £25-£30
M6 Leather Case E+ / E++ £45-£65
SF20 Flash E+ / Mint £79-£85
SF24D Flash E++ / Mint- £149-£159
Table Top Tripod Mint- £39
Universal Polariser M Mint- £199
Winder M E++ £75

Leica R Series

R3 Gold + 50mm F1.4Unused £1,750-£1,999
R9 Anthracite Body Mint- £1,099-£1,199
R9 Black Body E++ / Mint- £999-£1,199
R8 Black Body E++ / Mint- £399-£449
R8 Chrome Body E+ / E++ £399-£449
R7 Black Body E+ £349
R6.2 Chrome Body Mint- £799
R6 Black Body E+ / E++ £399-£449
R5 Black Body E++ £249
RE Black Body E+ £249
R4 Black Body As Seen / E++ £99-£159
R4S Mod2 Black Body E+ £179
R3 MOT + Winder E++ £299
R3 MOT Black Body As Seen £99
SL2 Anniversary Body E++ £649
SL MOT Black Body E++ £299
SL Black Body E++ £349
SL Chrome Body E+ £199
15mm F2.8 Asph Super ROM Mint- £2,999
21mm F4 R 3cam E+ £349-£399
21-35mm F3.5-4 Asph ROM Mint- £999
24mm F2.8 R 3cam As Seen / E+ £199-£349
24mm F2.8 ROM Mint- £749
28mm F2.8 R 3cam As Seen £149
28mm F2.8 PCS Shift Mint- £950
28-70mm F3.5-4.5 R 3cam E+ £199
28-70mm F3.5-4.5 ROM E+ / E++ £319-£399
28-90mm F2.8-4.5 Asph ROMMint- £1,599
35mm F1.4 ROM Mint- £1,250
35mm F2 ROM As Seen / New £599-£799
35mm F4 Shift E+ / E++ £239-£395
35-70mm F3.5 R German E++ £449
35-70mm F4 ROM E+ £349-£450
50mm F1.4 R 3cam E++ £499
70-210mm F4 R 3camE+ / E++ £399-£449
75-200mm F4.5 3Cam Exc £159
75-200mm F4.5 R 3cam E++ £249
80-200mm F4 ROM E++/New £749-£999
80-200mm F4.5 R 3cam E+ £249
105-280mm F4.2 Vario ROM ExC++ / New £1999-£3,499
135mm F2.8 3CAM E+ £149
135mm F2.8 R 3cam E++ £199
180mm F2.8 3rd Cam E+ £349
180mm F2.8 R 3cam Exc / E++ £399-£499
180mm F3.4 Apo R 3cam E+ / E++ £399-£495
180mm F3.4 Apo Telyt E+ £399
180mm F4 R 3cam E+ / E++ £199-£299
250mm F4 R 3cam E+ / E++ £449
400mm F6.8 Telyt E+ £395
2x Apo Extender R Mint- £449
2x Extender R E+ / Mint £119-£189
11842 Lens Head 400/560/800mm .Mint- £3,499
11843 Focus Module 280/400mm F2.8 .Mint- £1,650
11844 Focus Module 400/560mm F4 Mint- £1,999
11845 Focus Module 560/800mm F5.6 .Mint- £2,150
Hasselblad - R Lens Mount Adapter E+ £50
Remote Control R8/R9 Mint- £75
Angle Finder R (14300) E++ £125
Combination Bag R E++ £59
Macro Adapter R Mint- £125
Motordrive R4 Exc / E++ £69-£79
Motorwinder R4 E+ £39-£59
Motorwinder R8/R9 E+ / E++ £169-£199
R Longnose Leather Case E+ / E++ £35-£49
R8/R9 Leather Case 14519 Mint £65
SL/SL2 Leather Case E+ / E++ £30-£35

Leica Screw
Oscar Barnack Edition No 800New £1,250
Standard + 50mm F3.5 Exc £499
IIIF R/Dial D/A Chrome BodyE+ £299-£349
IIIF R/Dial Chrome Body E++ £299
IIIF B/Dial Chrome Body E+ / E++ £219-£299
IIIC Chrome + 50mm F3.5 E++ £299
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FUJI GX 617LENSES-90/105mm ... £ASK
FUJI 300mm+FINDER-GX617 ... £2495
FUJI GX617 90-300 LENSHADES ... ea£195
FUJI GX680-111+135mm,asnew ... £2175
FUJI GX 680 MK1-3 Comp ... £895-£1875
FUJI GX680 LENSES-50-300mm ... £ASK
FUJI GX680 500mm+Accs,rarity ... £ASK
FUJI GX680 AE-FINDER,asnew ... £575
FUJI GX680-111 BEATTIE SCREEN ... £225
FUJI GX680 POLABACK-11,BOXED ... £325
FUJI GX680-111 220 insert ... £225
GRAFLEX VIEW 5x4+168mm,rare ... £595
GERMAN ENNA 400mm f4.5 M42 ... £ask
HASSEL PME 45,BOXED,NEW? ... £1195
HASSEL PME 90/ASNEW ... £425-£675
HASSEL PM45/BOXED,NEW ... £395-£625
HASSEL ACUTEMAT-GRID/SPLIT ... £169
HASSEL EXPAN 30mm,C-fltr,Etc ... £NEG
HASSEL EXPAN 45mm/90mm ... £375-£545
HASSEL EXPAN CAPS/HOODS ... £ASK
HASSEL FLEXBODY,CASED,NEW? ... £1995
HASSEL 100mm CF/i/ASNEW ... £899-£1645
HASSEL 903SWC/ASNEW ... £2575-£3295
HASSEL 205TCC,COMP,ASNEW ... £2895
HASSEL 205FCC**COMP,UNUSED ... £5995
HASSEL E12/E16 Mag,NEW ... £995
HASSEL 60-120mm FE,NEW ... £1995
HASSEL 501C COMP,BXD,ASNEW ... £1595
HASSEL 501CM,COMP,ASNEW ... £1699
HASSEL 503CW,COMP/CFE ... £1395-£2625
HASSEL H1,Comp/ASNEW ... £1825-£2675
HASSEL H1+PHASE ONE P25 ... £NEG

HASSEL H system 35-300mm lenses ... £ask
HASSEL 180mm CF/E/asnew ... £795-£1525
HASSEL 150mm T*BOXED,ASNEW ... £795
HASSEL 250mm T*BOXED,ASNEW ... £999
HASSEL 120mm CF/E MAKRO ... £895-£1475
HASSEL 140-280mm,asnew ... £1295
HASSELBLAD H2,COMPLETE NEW ... £3475
HASSEL 202FA comp. asnew ... £1975
HASSEL 40mm CF-FLE/asnew ... £995-£1995
HASSEL 40mm CFE-IF ... £2595-£3475
HASSEL 250mm FE,ASNEW ... £1145
HASSEL/METZ 4504 TTL FLASH ... £ASK
HASSEL SCA 390 ADAPTER ... £145
KONICA HEXAR RF+50mm ... £875-£1495
LPL 5x4 ENLARGER/DUPLICATOR ... £995
LEICA PRADO 6x6 PROJECTOR ... £575
LEICA DIGITAL MODULAR-R ... £2475
LEICA M8,BL/CHR/NEW? ... £1875-£2475
LEICA UV/IR FILTERS,NEW? ... £ASK
LEICA SUMMARIT-M,35,50,75 ... £ASK
LEICA 111G BODY ... £599-£1175
LEICA 5cm,9cm SUMMICRON SCREW£ASK
LEICA SCREW 5cmf1.5,ASNEW ... £495
LEICA 5cm-SUMMARIT UV/HOOD ... £ASK
LEICA 21mm f2.8M/ASPH ... £895-£1795
LEICA 28mm f2 APO 6BIT ... £1995
LEICA 35mm f2M/NEW ... £775-£1595
LEICA 35mm f1.4/ASPH ... £895-£2145
LEICA 50mm f1.4/ASPH ... £695-£1495
LEICA 50mm f2M/UNUSED ... £495-£1075
LEICA 50mm f1 NOCTILUX 1st&2nd ... £NEG
LEICA 50mm f1 6-bit,UNUSED ... £POA
LEICA M1,M2R,really nice ... £neg
LEICA M2,M3,M4-2/P ... £ASK
LEICA CL/ANNIV body ... £325-£795
LEICA M4,CHR/BOXED/ASNEW ... £NEG
LEICA MR4,CASED,ASNEW ... £295
LEICA M4 CASE,BOXED,UNUSED ... £325
LEICA M5,3L,BOXED,UNUSED ... £1499
LEICA M5 CASE,BXD,UNUSED ... £345
LEICA M6 PLATINUM+50f1.4,boxed ... £4995
LEICA M6 TITANIUM/UNUSED £1475-£1695
LEICA M6/TTL,CHR/BL-UNUSED ... £1395
LEICA M7/Boxed/UNUSED? ... £1375-£1995
LEICA R8/R9 body ... £425-£875
LEICA PRADO-66 +300mm f2.8 ... £NEG
LEICA PROJECTOR LENSES,NEW ... £ASK
LEICA REPROVIT 11a Outfit ... £neg
LUMIDYNE PORTABLE FLASH ... £ASK
MAMIYA RZ67-11+110,BXD,UNUSED ... £995
MAMIYA 150mm f2.8,645 ... £475
MAMIYA 7/7-11 Body ... £399-£995
MAMIYA 7 LENSES-43mm-210mm ... £ASK
MAMIYAFLEX 55mm/105DS/180S ... ea£275
MAMIYA 6,6x6cm Folding,(MIOJ) ... £NEG
METERS-DAYLIGHT/FLASH,LOTS-OF ... £ASK
MINOLTA/SONY 15f2.8SIGMA FISH ... £475
MINOLTA/SONY 17-35 f2.8-4,NEW ... £595
MINOLTA/SONY 28-70f2.8 SIGMA ... £225
MINOLTA/SONY 70-200f2.8SIGMA ... £575
MINOLTA 70-210f4,CASED,ASNEW ... £295
MINOLTA/SONY 170-500 SIGMA DG ... £545
MINOLTA/SONY 600f8 SIGMA,NEW? ... £575
MINOLTA/SONY 35-105f2.8 TMRN ... £475
MINOLTA/SONY 50mm MACRO,asnew £275
MINOLTA/SONY 1.4x,2xAPO ... £225-£375
MINOLTA DYNAX 7.9/NEW? ... £145-£575
MINOLTA 1200/4000+grip ... ea£195
MINOX TOURING,BOXED,ASNEW ... £495
MINOX MDC,BOXED,ASNEW ... £495
NIKKOR 65mm f4,COPAL ... £745
NIKON MBD-10 (D300)UNUSED ... £195
NIKON F6 body/UNUSED ... £995-£1545
NIKON S3 2000 KIT,UNUSED ... £offers
NIKON S3 OLYMPIC+50f1.4 ... £NEG
NIKON SP Sp.Ed+35f1.8,NEW? ... £4275
NIKON 35Ti/unused? ... £245-£395
NIKON 28Ti/cased,unused ... £425-£675
NIKONOS V+35mm,UNUSED? ... £775
NIKONOS 1VA/V+35mm ... £295-£645
NIKON PC-SHIFT 28mm,35mm ... £ask
NIKON 14mm/18mm f2.8AFD ... £745-£995
NIKON 8mm f2.8AIS,CASED RARITY £3295
NIKON 15 f3.5AIS/asnew ... £675-£1295
NIKON 16mm f2.8D Fish ... £395-£475
NIKON 16mm f2.8AIS,asnew ... £675
NIKON 18mm f3.5 AIS ... £495-£895
NIKON 18mm f4 AI,rare ... £745
NIKON GN 45mm f2.8,asnew ... £ask
NIKON 60mm f2.8D Micro ... £175-£295
NIKON 85mm f1.4 AIS ... £495-£875
NIKON 105f1.8/135f2 AIS ... £499-£899
NIKON 120 MEDICAL/NEW? ... £745-£1495
NIKON 200mm F2 ED AIS ... £1795-£2975
NIKON 600mm f5.6/AIS ... £1895-£3250
NIKON 600mm f4AIS ... £2775-£3995
NIKON D3/D300/UNUSED ... £ASK
NIKON 12-24mm AFS ... £575-£699
NIKON 14-24,24-70mm N ... £975-£1125
NIKON 17-35mm f2.8 AFS ... £995-£1495
NIKON 17-55mm f2.8DX ... £645-£775
NIKON 20-35mm f2.8 AFD ... £445-£795
NIKON 18-70/135 DX AFS ... £165-£245
NIKON 18-200mm VR ... £375-£475
NIKON 28-45mm AI,scarce ... £475
NIKON 28-70mm f2.8AFS ... £895-£1295
NIKON 24-120mm/VR ... £225-£449
NIKON 35-70mm AF/D ... £345-£475
NIKON VR 70-200f2.8 ... £1145-£1525
NIKON 70-210AFD/70-300ED ... £225-£295
NIKON 80-200mm f2.8AFS ... £995-£1295
NIKON 50-300mm f4.5 1st Ver ... £1125
NIKON 300mmf2.8 AI/S ... £875-£1475
NIKON 300mm f4 ED/AFS ... £445-£795
NIKON 300mmf2.8AF-ED ... £1495-£1950
NIKON 300mm f2.8 VR,NEW ... £3745
NIKON 500mm f4 AF/S ... £3250-£4625
NIKON SB 29 MACROLITE ... £299
NIKON SB-21 MACROLITE-F3 ... £275
NIKON SB-17(F3) NEW? ... £199
NIKON DW1(F2)WLF,UNUSED? ... £195
NORMAN 400B PORTA-FLASH ... £625
NORMAN 200B PORTA-FLASH ... £425
OLYMPUS 20mm f2 ZUIKO MACRO ... £775
OLYMPUS OM4Ti,CHAMP,NrNew ... £795
OLYMPUS MACRO STAGE,ASNEW ... £795
OLYMPUS PEN FT,Bl+42mm f1.4 ... £645
PENTAX LX BODY/UNUSED ... £275-£875
PENTAX 35mm FISH SMC 6x7 ... £595
PENTAX 15mm SMC-M/A ... £375-£595
PENTAX 24mm f3.5,M42asnew ... £295
PENTAX FA 40 PANCAKE,asnew ... £199
PENTAX FA 50mm MACRO,asnew ... £275
PENTAX FA 100mm MACRO,NEW ... £395
PENTAX 50-135 f2.8ED DA** ... £775
PENTAX AF TAMRON 28-75mm f2.8 ... £275
PENTAX SPOTMETER/V/ASNEW £225-£295
POLAROID 180/190/195 ... £295-£495
PROFOTO 7B BATTERY ... £395
PROFOTO 7B MULTI-CHARGER ... £295
QUANTUM Q-FLASH(400ws) ... £ASK
ROLLEI 2.8GX ANNIVERSARY £1795-£2275
ROSS 10x8 Mahogany+Brass Lenses ... £neg
RODENSTOCK 55mm,75,90f4.5 ... £695-£975
RODNSTK-SINARON 115mm(10x8) ... £1375
RAYNOX 180deg PRO VERTER,new ... £545
ROLLEIFLEX-1,1929,CASED,CAP ... £995
ROLLEIFLEX WIDE ANGLE,Late ... £NEG
ROLLEI-SL35,GERMAN,BOXED,NEW? £NEG
ROLLEI 50,80,150mm HFT,SL66 ... £ASK
ROLLEI SL66 PENTAPRISM ... £175-£295
ROLLEI PQS50/PQ180f2.8,ASNEW ea£1895
ROLLEI PQ 110mm f2 ZEISS,NEW ... £2795
ROLLEI PQ 140-280mm,asnew ... £2275
ROLLEI AFM 35 Supercompact ... £245
SEKONIC L308/S METER ... £89-£115
SEKONIC L718/778 DUALSPOT ... £275-£495
SIGMA 180f2.8 1:2 MACRO,NAF ... £475
SIGMA 70-200mm f2.8DG/CAF/NAF ... £525
SIGMA 170-500DG,CAF?NAF,SONY ... £545
SINAR NORMA 10x8&5x4,superb ... £1245
SIGMA 14mmf2.8 PENTAX-AF ... £375-£545
SIGMA 10-20 CAF/NAF/PAF ... £275-£349

SIGMA 12-24mm CAF/NAF ... £445-£525
SIGMA 17-35mm,24-70 CAF/NAF ... £255
SIGMA 135-400 CAF/NAF ... £395
SONY HDV Z1E PRO-CAMCORDER ... £2275
SONY HDV HC5 HiDef CAMCORDER ... £599
SONY PD150/170/UNUSED ... £875-£1495
SUNPAK AUTO-DX12R RINGFLASH ... £295
SUPER_ANGULON/XL 58/65/75/90 ... £ASK
TAMRON 300mm f2.8 MF ... £495-£875
TOKINA 80-400mm,CAF/NAF ... £495
WALKER TITAN 5x4,superb ... £995
WIDELUX 150 PANORAMA(120) £1445-£1995
WESTON EUROMASTER-11,NEWCELLS ... £159
YASHICA DENTAL-11,100mm MICRO ... £475
ZEISS BIOTAR 7.5cm f1.5(M42) ... £neg
ZEISS 40mm PQ,ROLLEI SL6008 ... £1895
ZEISS 120mm PQ Macro,SL6008 ... £1395
ZEISS 300mm f2.8APO CONTAX AE ... £POA
ZEISS 300mm f4 CONTAX AE ... £399-£525
ZEISS 21mm+FINDER-CONTAREX ... £695
ZEISS 35mm f2,BLACK-CONTAREX ... £995
ZONE-V1 SPOTMETER (NOT LED) ... £375
ZUIKO 21mm f2 OM,SUPERB ... £795
ZUIKO 24mm SHIFT/ASNEW ... £1495-£1995
ZUIKO 350mm f2.8(OM)BL.CASED ... £NEG

SONY-MINOLTA FANS—NEW SONY
35mmf1.4G£995, 85mmf1.4Zeiss ZA£975, 70-200mmf2.8£1350, 500mmf8£499, 2xverter£279, 100mmf2.8macro£455, 50mmf2.8macro£369, 50mmf1.4£245, 11-18mm£375, 18-250mm£375, 18-70mm£109, 75-300mm£159, HVL-RLAMringflash£299, HVL-F42AMflash£179, AC-VQ900£125, VG-B30grip£129, VF-62circpol£79, VF-62NDfilter£69, VF-62£49 SIGMA300mmf4£525,SIGMA400f5.6£545,SIGMA70-300DGMAKRO£115

USED DIGITAL SLR CAMERAS AND LENSES
CANON 1DS MK111/NEW? ... £3850-£4275
CANON 1D MK111/ASNEW ... £1995-£2575
CANON 1DS MK11 ... £1595-£2275
CANON EOS 1D MK11/n ... £895-£1425
CANON EOS 1DS/asnew ... £995-£1275
CANON EOS 1D ... £375-£545
CANON EOS 5D ... £795-£1075
CANON EOS 10D/D60 ... £145-£195
CANON 30D BODY/ASNEW ... £345-£425
CANON 40D/BXD/UNUSED ... £475-£575
CANON 20D + 18-55 ... £295-£395
CANON 10D BODY ... £165-£199
CANON 300-400D+18-55 ... £195-£375
CANON D2000 Classic DSLR ... £ask
BG ED3-D30,D60,10D ... £69 - £89
FUJI S1/S2/S3PRO ... £169-£399
KODAK P20 FLASH,NEW ... £99
Kodak DCS Pro(C,N)/new? ... £695-£1695
Kodak DCS Pro14N/512 ... £545-£745
Kodak DCS 420,520C,760 ... £offers
LEICA DIGILUX-3 +14-50 ... £825
Minolta RD175(Dynax Mount) ... £offers
SAMSUNG GX20,14.6mp,NEW ... £549
SONY A100/350/700 bodies ... £189-£475
SONY VGC 70-A700 GRIP ... £145-£175
SONY 75-300mm/unused ... £125-£169
NIKON D70/70s/D100 ... £185-£295
MBD100 Grip/new(D100) ... £69-£99
Nikon D1/X kit/asnew ... £225-£495
NIKON D2H ... £595-£995
NIKON D2X/D2XS ... £795-£1275
NIKON D3,D700,D300/UNUSED? ... £ASK
NIKON D80 BODY ... £345-£425
NIKON D200/ASNEW ... £475-£599
OLYMPUS E500+14-45 ... £295
OLYMPUS HLD-2 GRIP+BTRY ... £225
OLYMPUS 14-54f2.8-4(4/3rd) ... £325
LEICA 14-50mm f2.8-4(4/3rd) ... £525
PENTAX K10/20/100D+18-55 ... £ASK

HOYA 80/81/85ABC,ND2/4,FL-W,CIR-POL-—43mm-82m £ASK

PROFESSIONAL DIGITAL BACKS + BODIES
ALL MAKES OF NEW PRO BACKS SUPPLIED AT REALLY LOW PRICES!
Carnival 2020 Hassel-V sys ... £595
Contax 645 complete ... £995-£1495
Eyelike Pro scan back ... £neg
Hassel 555ELD body ... £1495-£1995
Kodak DCS-Contax/Mamiya ... £1795-£2195
Kodak DCS Pro+ Hassel V ... £2295
LEAF AFi/5+80AFD ... £8950
LEAF 22 MP,HASSEL H or V ... £neg
LEAF APTUS 65/75,(SPECIAL) ... £neg
Leaf Cantare-Hassel V ... £neg
Mamiya 645AFD comp/new ... £1075-£1575
Mamiya RZ Pro IID,new ... £1995
Mamiya RZ Comp+Hassel Digiback ... £neg
Hasselblad ARC camera+45mm ... £2895
HASSEL V96C Digiback,asnew ... £NEG
HASSEL IMACON 384c 4SHOT 39mp ... £neg
PHASE ONE P25,HASSEL-V,22MP ... £neg
PHASE ONE P25-HASSEL-H,22MP ... £neg

LCD & VIDEO PROJECTORS
VARIOUS BY SONY,NEC,KODAK, SHARP,PANASONIC,ETC ... £Low
SONY VPLL-FM21 f2 PROJ LENS ... £2275

FIXED LENS DIGITAL CAMERAS
CANON POWERSHOT PRO-1 ... £345
CANON POWERSHOT G10 ... £345
CANON POWERSHOT G2-G6 ... £99-£175
CONTAX TVS DIGITAL,Bxd,asnew ... £275
FUJI Finepix 7000 ... £75-£99
FUJI E900,9mp NEW ... £175
HP 967 (10.1mp) NEW ... £199
LEICA DIGILUX-1,asnew ... £295
LEICA D_LUX 2,UNUSED ... £275
LEICA D-LUX-3 UNUSED ... £425
Minolta Dimage Z2-Z5 ... £119-£149
Nikon Coolpix 5000/5700 ... from£69
NIKON P3(VR)8.1mp,NEW UK ... £175
NIKON COOLPIX P5000 ... £225
NIKON COOLPIX 4500 ... £175
Olympus E20 SLR,asnew ... £225
OLYMPUS SP510,NEW ... £199
Olympus Camedia C5050 ... £175
RICOH GR DIGITAL ... £185
RICOH GX100/+VF/NEW ... £195-£275
SAMSUNG i85 8.2MP,5x ... £129
Sony DSC-P10 5MP ... £89
SONY H9,15x,asnew ... £196
Sony DSC W/T**/asnew ... £95-£215
Sony DSC F717 classic ... £225
Various 2-12MP cameras ... £low

TEMBA HIGHEST QUALITY CAMERA BAGS—-WE'VE BAGGED THOUSANDS OF THESE FOR YOU, SIZES FROM DIGITAL COMPACTS,THROUGH DSLR KITS AND MEDIUM FORMAT OUTFITS.AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS CONVERTERS TO FIT MOST COMPACTS,DSLR LENSES,CAMCORDERS,EXTRAWIDE&TELE.LOW PRICES

LARGE FORMAT-5x4,5x7,10x8 ETC
ARCA SWISS 5x4 ... £145-£945
CAMBO 5x4,10x8 ... £195-£995
DEVERE 5x4 ... £125-£275
GANDOLFI-ORIG/MODERN ... £ASK
GRAFLEX/GRAFLEX VIEW ... £ASK
HORSEMAN 5x4 ... £295-£995
LINOF 5x4MONORAILS ... £295-£1475
LINHOF TECHNIKA 5x4 ... £345-£1775
MPP 5x4 ... £245-£525
PLAUBEL 5x4 ... £225-£375
SINAR 5x4,10x8 ... £345-£1725
LARGE FORMAT LENSES APLENTY ... £PLEASE ASK
WALKER TITAN 5x4,nice ... £995

DIGITAL CAMCORDERS
Canon XL1,XL1s Kits ... £1295-£1595
Canon XM1/asnew ... £595-£895
Panasonic 120 3CCD ... £295-£495
PANASONIC-PRO 100A ... £2245
PANACONIC DVC PRO ... £ask
SONY PD150/170/NEW ... £875-£1475
Sony DVD200/HC19E ... £175-£245
Sony IP1/5/7 NEW ... £375-£575
Sony VX1000/superb ... £495-£695
Sony VX2000 ... £775-£1295
SONY HDV Z1E,Nice ... £2245
SONY HDV HC5,new? ... £545
Various amateur/pro camcorders ... £ask

BRONICA – LARGE STOCKS – PLEASE PHONE/EMAIL US

CANON AF
EOS 1DS MK111/UNUSED? ... £3750-£4275
EOS 1D MK111/UNUSED? ... £1795-£2595
EOS 1DS MK11,UNUSED ... £2795
EOS 1DS MkII ... £1775-£2375
EOS 1DS/BOXED ... £895-£1275
EOS 1D Mk11/n/boxed ... £825-£1495
EOS 5D ... £799-£1075
EOS IV/HS body/UNUSED ... £445 - £795
EOS 1NRS,10fps,Serviced ... £595
EOS 1/N/HS bodies ... £145 - £375
EOS 3/BOXED/ASNEW ... £195-£495
EOS 5,50D bodies ... £125 - £225
EOS 10/100,300/V/new ... £69 - £169
EOS 600/620/650 ... £45 - £85
EOS EF(manual) ... £49 - £89
EOS 500/N/1000/f/n ... £39 - £79
EOS 1X, 1X7 APS ... £89 - £145
EOS 1 Polaroid back ... £offers
20mm f2.8USM/asnew ... £195-£275
24mm f2.8/asnew ... £185 - £295
24mm TSE,45mm TSE/asnew ... £625-£895
28mm f2.8 ... from£99
28mm f1.8/NEW ... £275-£395
28mm f3.5 Nikkor,PC, ... £995
50mm f1.4 USM/NEW UK ... £195-£299
50mm f1.8Mk11 ... £55 - £79
85mm f1.8 USM ... from £175
85mm f1.2L/L11 ... £1225-£1725
100mm f2/f2.8 Macro ... £225-£395
300mm f2.8L/IS ... £1895-£3495
300mm f2.8 SIGMA EX,NEW ... £1745
300mm f4 Sigma APO-HSM ... £475
300mm f4 L/IS/asnew ... £545-£1045
400mm f2.8L Mk1/11/IS ... from £2875
400mm f5.6 APO-SIGMA,HSM ... £575
500mm f7.2 SIGMA COMPACT ... £395
500mm f4.5L/f4-L IS ... £1895-£4695
600mm f4L/IS ... £4295-£5995
1000mm f8 Sigma,trunk ... £3795
10-22mm EFS/NEW ... £499-£695
16 – 35mm f2.8L/asnew ... £725-£995
17 – 40mm f4L/asnew ... £495-£575
20 - 35mm USM ... from £185
20 – 35mm f2.8L ... £375-£595
24 – 70mm f2.8L ... £695-£925
24 – 85mm USM ... £165-£245
24-135mm TAMRON SP ... £275
28 – 70mm f2.8L ... £475- £695
28 - 80mm f2.8-4 ... £545
28 – 105mm/MK11 ... £129 - £195
28 – 135mm IS/NEW ... £245-£395
28-300L-USM/ASNEW ... £1495-£1995
35 – 105,35-135 USM ... £85 - £165
35 - 350mm L ... £845-£1345
70/75-300mm IS/NEW ... £295-£415
50-500mm SIGMA-DG NEW ... £845
100-400mm LIS/asnew ... £895-£1175
70-200mm f2.8SIGMA-DG ... £545
120-300mm f2.8 Sigma DG ... £1975
170-500mm SIGMA,asnew ... £545
Extender 2x,1.4x/11 ... £175-£225
SPEEDLITE 380-580EX11 ... £115-£325
PB-E2 Booster/unused? ... £145-£199
Command Back E1/BPE1 ... ea£125
Macrolite ML3/ asnew ... £95-£165
Pola-filter 400f2.8/600f4 ... £225
ACCESSORIES GALORE ... £PLEASE ASK

CANON MF--(CANON FD)
CANON F1N,asnew,UNUSED ... £1125
CANON F1N WL Finder,unused ... £195
CANON Speedfinder-Old F1 ... £275
CANON F1n(old)+Motor+250Mag ... £995
F1N/AE,various ... £225-£675
F1/n (original),various ... £145-£445
F1,LAKE PLACID,used ... £495
F1n+Motordrive ... £695
BOOSTER FINDER,boxed,asnew ... £325
CANON PELLIX+50mmf1.4fl ... £299
Canon EF,rare ... £225
T90,various ... £125-£225
A1,various ... £75-£185
AE1/Programme,various ... £59-£159
T50/T70/T80,various ... £45-£139
FTB/n,various ... £49-£175
15mm f2.8 fisheye ... £499
17mm f4,20mmf2.8/unused ... £245-£425
20-35mmL,24-35mmL ... £ask
24mm f2.8 ... £99-149
24mm f1.4L,superb ... £895
28mm,35mm,50mm,various ... £29-£99
28f2,35f2.85f1.8 ... £125-£225
35mm TILT/SHIFT ... £425-£575
100mm/Macro,135mm,200mm ... £45-£325
200mm f2.8/unused ... £175-£345
300mm f2.8,various ... £725-£1245
400mm f4.5,various ... £299-£495
600mm f4.5,800mm f5.6/L ... £Neg
NUMEROUS ACCESSORIES ... £Please ask

CONTAX 645 AUTOFOCUS
CONTAX 645 complete, various ... £995-1495
CONTAX 645 FLASHBRACKET ... £195
645+80mm+ Kodak Pro Digibackfrom £2795
645 Body ... £325-£595
35mm Distagon ... £1125-£1495
45mm Distagon/asnew ... £775-£1195
120mm Apo-Macro-Planar ... £1495
140mm Sonnar/asnew ... £775-£1195
210mm Sonnar/asnew ... £795-£1295
Battery Holder MP-1 ... £225
220 Vacuum Insert ... £209
120 Insert,unused ... £ask
120/220 backs ... from £225
Polaroid Backs ... from £175
Accessories ... £Please ask

CONTAX REFLEX – PLEASE PHONE/FAX/EMAIL

CONTAX-G PLEASE PHONE/FAX/EMAIL

FUJI
FUJI GX617 Panorama+90mm ... £3395
FUJI GX617+105mm ... £2395-£2975
FUJI GX 617 body/unused? ... £1425-£2295
FUJI 90mm FINDER GX617 ... £395
Fuji GX680 MK1-111 ... £695-£1745
Fuji 680-III RFB+insert ... £495
GX 680 Accessories ... £ask
Fuji-W(5x4) 360mm f6.3 ... £725
Fuji SWD 65mm f5.6 ... £875
GA 645/Boxed unused? ... £345-£495
GS645+45/75mm ... £225-£375
GX/S Lenses-50to300mm ... ASK
GS/W690 6x9cm 65mm,90mm £550-£1195
GSW 680-111 Rngfd 65mm,rare ... £1275
GS670/690-90mm MKI-III ... £525-£995

HASSELBLAD
HASSEL HI,COMP/asnew ... £1975-£2495
HASSEL 50mm-H Superb ... £1645
HASSEL 80mm-H ... £745-£1175
HASSEL 120mm Macro-H ... £1495-£1995
HASSEL 210mm-H,user ... £1245
HASSEL 300mm-H,Superb ... £1975
HASSEL CW(+CX1)winder ... £245-£395
Hassel 140-280mm user ... £775
HASSEL 1.4PC MUTAR/new? ... £895-£1495
HASSEL 110mm f2 FE,asnew ... £1295
HASSEL 205 TCC comp ... from£2995
Hassel 205TCCPrototype ... £neg
903/905SWC/UNUSED ... £2995-£4295
EXPAN-11 + 45mm ... from£1399
EXPAN 30mm COMP ... £NEG
EXPAN 45mm/asnew ... £375-£575
EXPAN 90mm/asnew ... £445-£695
EXPAN LENSHOODS,GADGETBAG ... £ASK
PHASE 1 P25,22MP(V)/(H) ... £NEG
HASSEL 30mmCFi,ASNEW ... £3650
350mm f4 FE/unused? ... £2475-£3695
HASSEL 350mm f5.6CF ... from£675
500mm Tele-Apo_Tessar ... from£1695
50mm f2.8 FE,asnew ... £1195
ZEISS 2xMUTAR/ASNEW ... £575-£995
60-120mm FE, NEW ... £1995
60mmCFi/boxed/asnew ... £745-£1195
60mm CB,/asnew ... £625-£895
H2 COMPLETE,NEW UK ... £3695
205FCC,complete,UNUSED ... £4995
500SWC/M Superwide ... £995-£1895
2000FCW+80mm-F+A12 ... from£795
500/553ELX Bodies ... £375-£995
553ELD Digital body/asnew ... £1275-£1995
503CW,complete/ASNEW ... £1225-£2695
503CX/CXI+80CF+A12 ... £895-£1375
500C/CM,complete Various ... £445-£995
500C,500CM Bodies ... £95-£225
500EL/M bodies ... £145-£275
28mm Macro-Componon ... £Neg
30mm Distagon/CF/UNUSED? £1675-£3795
40mm Distagon,C/T/CF/FLE ... £895-£1925
50mm f2.8 DistagonF/FE ... £525-£1195
50mm Distagon C/T/F/FI ... £325-£1595
60mm Distagon CT/CF/CFI ... £495-£1145
60mm Distagon f5.6 ... £ask
80mm f2.8 F/C/CT/CF-E ... £225-£775
100mm Planar T* ... £395-£795
100mm Planar CF/CFi ... £595-£1495
110mm f2 F/FE/NEW? ... £595-£1475
120mm f5.6/chr/Bl ... £425-£695
120mm Makro CF/i/CFE ... £795-£1995
135mm Makro-PlanarCF ... £ask
150mm F2.8 F/FE/NEW? ... £425-£1295
150mm F4 Sonnar CF/CFi ... £445-£1195
150mm Sonnar C/T ... £295-£675
180mm Sonnar CF/CFE ... £725-£1375
250mm C/CT/CF/CFi ... £375-£1395
250mm F4 F/FE/NEW ... £775-£1575
350mm f4 FE/NEW? ... £2475-£3995
500mm f8 Apo-Tessar ... £ask
140 – 250mm Variogon ... from £795
Extender 1.4E/2XE ... from £475
PM45/PME45/ASNEW ... £375-£1295
PM5/PME5/UNUSED? ... £245-£475
PME51/BXD/UNUSED? ... £275-£595
Magnifier PM/E 90,51,NEW ... £149
PM90/PME90/BOXED/UNUSED? £225-£795
NC2 Prism/Early Meterprism ... £69-£175
HC-3, HC-3-70 Prism ... £145-£275
A12,A16,A24/Latest/NEW? ... £89-£595
A24 back latest ... £169-£395
12-on/Pola-80 Backs ... £69-£99
70mm Magazines ... from £105
Pola100,Pola+,PolaCombi ... £89-£195
H1 Polaroid Back ... £245-£345
Tubes 8mm to 56E, ... £49-£139
Bellows,Semi/Auto ... £195-£445
Pro-Lenshades,various ... £ask
Winder-F,Winder-CW ... £195-£395
Cable release-Winder CW ... £40
Filter 93 POLA/CR,NEW ... £ask
Filter series 60 CB1.5 ... £ask
Polarising Filter S60 New ... £185
Polarising Filter S70 NEW ... £225
Softar I,II,III S60 new ... £ask
Softar 1 series 70,NEW ... £175
IR release unit 555ELD,NEW ... £285
Step up ring 60-70 ... £ask
Flashguns/ Brackets ... £129
WELL-USED BODIES,LENSES ... £TO CLEAR
D-Flash-40,/asnew ... £275-£425
HASSEL/METZ 4504 TTL FLASH ... £295

LEICA M
KONICA HEXAR-RF KIT ... £995-£1495
FOCOMAT 11c,(Last)+ILFD 500HD ... £Neg
LEICA M8,Bl/Chr/BXD UNUSED ... £ASK
LEICA M1,bODIES ... £695-£995
Leica M2 Black Paint,unused. ... £neg
LEICA M3 BLACKPAINT,Orig ... £neg
LEICA M3 Exquisitely Painted Black ... £ask
Leica M3,late dw,glass p/p ... £ask
LEICA M3,No.700xxx(1stbatch) ... £neg
LEICA M4 BODY ... £595-£1195
LEICA M4-50th Aniv,Black,ASNEW ... £neg
LEICA M5 BODY ... £595-£1295
Leica M6 Platin+50f1.4,unused? ... £4950
M6 TITANIUM,BOXED,UNUSED ... £1695
LEICA M6/TTL/UNUSED ... £545-£1395
LEICA M7/MP BODIES ... £1245-£1875
LEICA MDa,DATASTRIP,Nice ... £845
90mm f2.8 ELMARIT-M,BOXED,NEW? ... £495-£895
90mm Summicron-M,Ch/Bl ... £575-£995
Leica Apo-Telyt-M 135mm f3.4,nice ... £1195
Leitz 400+560mmf5.6,Viso+R ... £1475
Leitz 400+560mmf6.8,Viso+R ... £1195
Coll.50mm Summicron-M*blackpaint£offers
Leitz Mooly Motor,Black,superb ... £offers
M6 Panda,very nice ... £ask
M4 Body,Chrome,boxed,UNMARKED £1875
M4-P,M4-2 bodies ... from £495
M4-P Winder,really nice ... £245
MDA-Datastrip body ... £995
MD2,black,un-common ... £795
M2-R,nice,rare ... £1595
M2/M3 body, ... £395-£945
Leica CL bodies ... from£275
Minolta CLE bodies ... from£295
21mm f2.8/ASPH ... £995-£1795
28mm f2.8 Elmarit ... £595-£875
35mm f1.4 Summilux/ASPH ... £575-£2195
35mm f1.4 M3,boxed,asnew ... £1350
35mm f2 Summicron,MkIV ... £675-£845
35mm f2/f2.8 M3 ... £395-£975
35mm f2/Aspherical ... £575-£1175
50mm f1 NOCTILUX/2nd ... £neg
50mm f2 Summicron/rigid ... £325-£525
50mm f2,collapsible BLACKPAINT ... £2895
50mm f2 Summicron,Black ... £295-£775
50mm f2.8 Chr/bl/asnew ... £245-£595
50mm f1.2 Canon+M Adapter ... £ASK
90mm f4,135mm f4.5, several ... £ask
90mm f2.8 Tele-Elmarit/German, from £345
Russian 20mm+Finder ... £345
Leitz Duo-24 Synchroniser ... £125
Pradovit CA 2500+90mm,asnew ... £275
135mm f2.8, f4, f4.5 choice ... £PHONE
Finders 21, 28, 35, 50, 90, 135 Vidom ... £ask
Leica Minilux DB Snakeskin,unused ... £375
Voigtlander lenses from 12-90mm ... £low
Winders-M4-2,M4P,M6,SF20/24 ... £ask
V35 B+W Enlarger+40/50mm ... £425
SUPER COLORPLAN PRO 90mm NEW £265

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LEICA SCREW – LARGE STOCKS

MAMIYA RZ – LARGE STOCKS

MAMIYA RB – LARGE STOCKS -----PLEASE PHONE/FAX/Email----

MAMIYA 7 RANGEFINDER – LARGE STOCKS – PLEASE PHONE/EMAIL

MAMIYA 645-645AF
645/RB/RZ,TO CLEAR ... £ASK
MAMIYA 645-35mm Back ... £145
645AFD comp+Kodak Digiback ... £Neg
645AFD COMPLETE/UNUSED ... £995-£1395
35mm AF,boxed,asnew ... £675
55mm/150mmAF,asnew ... ea£475
55-110mm/AF/New ... £375-£1475
AF Extension Tubes ... from£125
120 Backs/Polaroid back AF ... from£145
645 Pro/TL AE drive,etc, ... £425-£675
645 Super + 80 + back ... from £225
645 1000s+80mm ... £145-£245
645/J + 80mm ... £125-£225
35mm C/N ... £225-£395
55mm,45mm C/N ... £125-£295
55mm Perspective Control(Shift) from £345
70mm C, leaf shutter ... £125-£159
55mm,80mm,150mm leaf shutter each £275
80mm f1.9/110mm C/N ... £145-£245
80mm f4 Macro+tube,asnew ... £375
120mm f4 Macro 1:1 ... £395-£745
150mm f2.8 A ... £395
150mm,210mm C/N ... £125-£225
200mm f2.8 Apo,unused? ... £745
300mm f2.8APO-A,Cased ... £2495
75-150mm/105-210mm c/n ... from£225
120 backs,Polaroid backs ... from £65
AE Prism/Right Angle finder ... from£115
Screens, pro shades, etc, etc ... £ask

MAMIYAFLEX TWIN LENS – PLEASE PHONE/FAX/EMAIL

MINOLTA/SONY ALPHA–LARGE STOCKS.PHONE/FAX/EMAIL

NIKON AF
F6 BODY/unused? ... £995-£1495
F5/BOXED,unused ... £345-£995
F100 body/boxed,unused ... £245-£495
F3AF+80mm f2.8Af,asnew ... £Neg
F90/F90x/asnew/unused? ... From£99
F801/801S/unused ... £75-£225
F4/S/E/BXD UNUSED ... £225-£995
F4 Polaroid Back ... £ask
F50/55/60/65/70/75 ... from£49
F601/501/F401/S/x ... from £49
14mm/18mmf2.8 AFD ... £795-£995
20mm f2.8AF/D ... £245 - £425
24mm f2.8 AF/D ... £175 - £295
28mm f2.8 AF/D ... £105 - £195
105mm f2.8 Micro-AFD ... £345-£475
85mm f1.8 AF/AFD ... £145-£295
180mm f2.8 AF/D ... £245-£495
200mm f3.5 IFED-F3-AF ... £Neg
300mm f2.8 AF/D ... £895 - £1995
300mm f2.8 AF Tamron LD-IF ... £995
300mm f4/AFS/asnew ... £495-£845
400mm f2.8 AF/I/S ... £2495-£3995
500mm f4P(notAF)/asnew ... £1750-2495
17 - 35mm AFS ... £825-£1395
20 – 35mm f2.8AFD ... £425-£695
20 – 35mm f2.8D Tokina ATX ... £375
24 – 85mm AFD ... £275 - £445
24 – 120mm AFD/VR ... £225-£469
28 – 70mm AF/D ... £125 - £215
28 – 70mm f2.8AFS ... £775-£1195
28 – 85mm AF/asnew ... £145 -£245
35 – 70mm f2.8 AF/D ... £295-£445
35 – 135 AF ... £295
80 – 200mm f2.8 AF/D ... £425 - £795
80 – 200mm f2.8 AFS ... £995-£1275
80-400mm Tokina ATX ... £495
SB 20, 24, 25, 26, 28, 80DX ... £ask
Metz 34-54AF DIGITAL Flash ... £ask
MF15/19/21/22/25/26/28 ... £69-£245
Nikon Ringflashes ... £ask
MF-24 250-Exp,Action Finder-F4 ... Neg
MC30,MC20 Remotes/New ... £39 -£79
Nikon filters, several ... £ask

NIKON MF HUGE STOCKS-PLEASE PHONE/FAX/EMAIL

OLYMPUS 35mm,HUGE STOCKS PHONE/FAX/EMAIL

PENTAX 35mm,645,6x7 HUGE STOCKS PHONE/EMAIL

PROJECTORS HUGE STOCKS PLEASE PHONE

ROLLEIFLEX - 6x6,35mm HUGE STOCKS PHONE/EMAIL

BRITISH/GERMAN CLASSICS,FOLDERS. ASK US

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MINOLTA RC-1000L/RC-1000/EC1000 £49

SPECIALS
ALPA 6c,9d,10d bodies ... £295-£995
ALPA 11 EL, 11SI bodies ... £995-£1995
ALPA lenses 24-300mm ... £ask
ART PANORAMA 6x12/17/24 ... £neg
BESELER TOPCON SUPER D outfit ... £ask
BESSA 11,6x9cm,SKOPAR ... £375-£495
BESSA II,6x9cm, HELIAR ... £395-£595
BRONICA S2A COMPLETE ... £245
BRONICA SQAi comp, SUPERB ... £595
BABY(SEMI)IKONTA ... £275-£495
CANON ACK500/CA600 new ... £49/£75
CASABLANCA VIDEO EDITOR ... £To Clear
COMMERCIAL EKTAR 360mm ... £595
CONTAFLEX SuperB /BC ... £145-£345
CONTAREX CYCLOPS +50mm ... £495
CONTAX IIA+50 ... £225-£495
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CONTAX MP-1 battery holder 645 ... £275
CONTAX 645 Pro lenshade ... £225
CONTAX right angle finder ... £145
ENSIGN 6x4.5cm, Ensar ... £99
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KIEV 88 KIT,BXD,UNUSED? ... £495
KODAK CAROUSEL PROJECTORS ... ASK
KODAK RETINA II/III c/C ... £175-£295
KOMAFLEX 127-SLR OUTFIT ... £695
KONICA FS1+LENSES ... £ASK
KONICA HEXAR m.i. occupied Japan ... £695
KOWA 6+85mm ... £249
KOWA 6 LENSES 55-250mm ... £ASK
LEICINA SPECIAL Super 8 ... £ask
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LEITZ ZEICHEN APPARAT ... £195
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LINHOF PRESS 70+80Planar ... £1375
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MAMIYAFLEX 55/135/180NEW ... £ASK
METZ 70 MZ5,new ... £345
METZ Flash adapters, various ... £ask
Minolta/Sony Hot Shoe/PC adapter ... £39
MINOLTA/SONY WILESS FLSH CNTR ... £195

MINOLTA A1-1000 IR Trigger ... £145
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MINOLTA TC1 Classic boxed,asnew ... £795
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MINOX GT, GTE, ML ... £125-£195
MINOX TOURING DB, boxed ... £495
MPP MICROFLEX/BOXED ... £345-£495
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NIKKOR 85mm f1.5/105f2.5 M39 ... £POA
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NIKKOR –W 450mm COPAL 3 ... £895
NIKON Rangefinder S2,S3,S4,SP ... £NEG
NIKON AI 24mm f2 /boxed ... from£445
NIKON 20mm AF/AI/AIS ... £ask
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OLYMPUS 35mm f2 ... from£145
OLYMPUS 35mm shift lens ... £395-£495
OLYMPUS 500mm f8, as new ... £475
OLYMPUS 60/70mmPEN-FT ... ea£495
OLYMPUS 90mm f2 MACRO ... £795
OLYMPUS OM4 ... £175-£345
OLYMPUS PEN-D ... £99-£195
OLYMPUS XA,SERVICED ... £125-£175
OLYMPUS XA4+A1L Flash ... £225
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OLYMPUS T45 FLASH outfit ... £295
OLYMPUS FL50 FLASHGUN ... £195
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RETINA REFLEX 4 ... £275-£425
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ROLLEI SL35,GERMAN,BOXED ... £Neg
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ROLLEI PQ 140-280mm ... ask
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ROLLEI SL66/E/SE 45° Prism ... £195-£325
ROLLEI filters, ROLLEINAR 1-3 ... £ask
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SEKONIC L778 SPOT METER ... £445
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SIGMA 300mm f4 APO,CAF ... £425
SIGMA Apo 400mm f5.6 CAF ... £295
SIGMA 600mm MF,OM,MD,NIK ... £345
SIGMA 180mm Macro CAF/NAF ... £475
SINAR P 10x8, SINAR P2 10x8 ... £ask
SINAR P2 5x4, as new ... £offers
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VOIGTLANDER Prominent + 50 f2 ... £475
VOIGTLANDER 54mm UV/Focar lenses £ask
VOIGTLANDER 150 Apo Lanthar ... £695
VOIGTLANDER 240mm HELIAR ... £595
VOIGTLANDER 12to75mm M39 ... £ask
VOIGTLANDER VIRTUS-645 ... £475
VOIGTLANDER VITOMATIC IIa ... £75-£145
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WIDELUX 150 PANORAMA ... £1995
WRAYFLEX 1 MILITARY body boxed ... £ask
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ZEISS CONTAREX250mm ... £995
ZEISS BIOGON 75mm US Military ... £ask
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ZEISS SONNAR 250inCOMPUR ... £NEG
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ZEISS IKONTA 6x4.5-6x9 ... £ASK
-ZEISS TROPEN(TROPICAL)ADORO ... £NEG
ZEISS TENNAX 1, serviced ... £169
ZEISS CONTAX I-IIIvarious ... £ask
ZEISS CONTAX rangefinder lenses ... £ask
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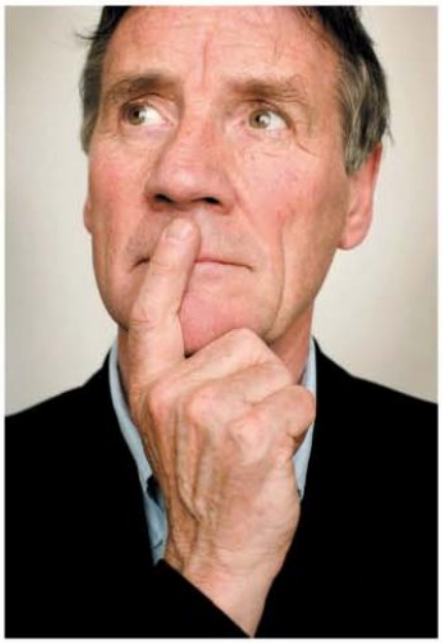

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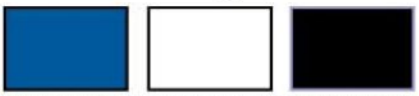

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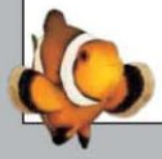

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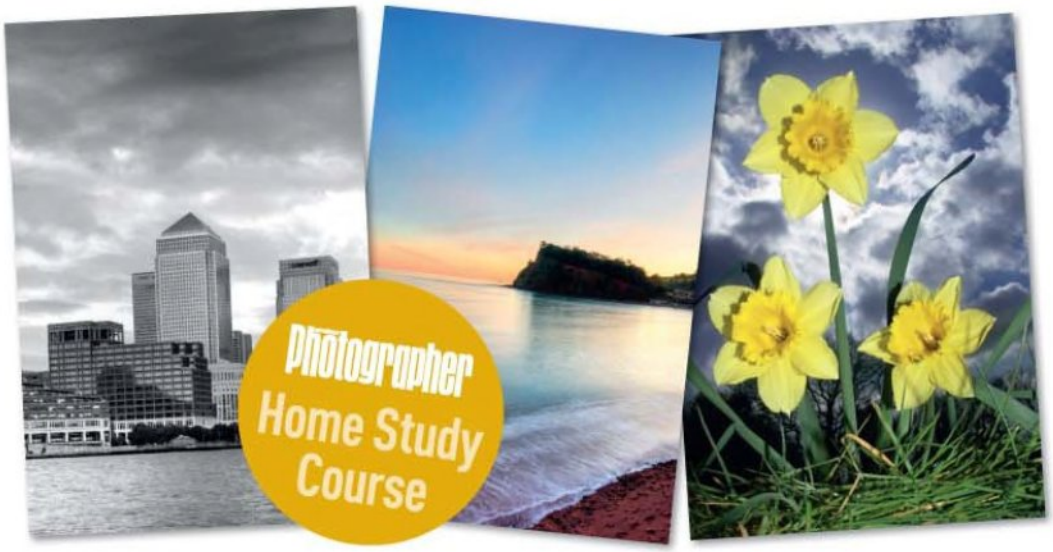

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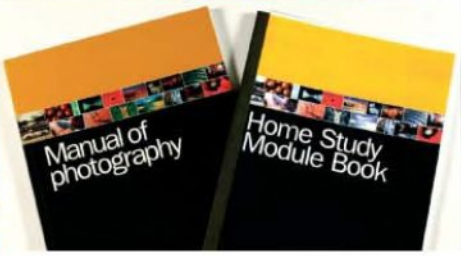

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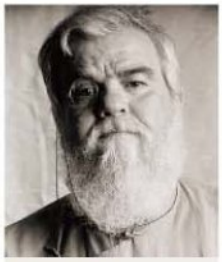
Roger Hicks

HAVE YOU EVER THOUGHT OF GIVING UP PHOTOGRAPHY – OR PERHAPS EVEN TAKING IT UP?



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz. Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 1981, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www.rogerandfrances.com.

GIVING up photography is easy to contemplate, at least in the abstract: you just stop taking pictures. If you want to underline the decision, you sell or give away your camera(s). Most of us have thought about this from time to time, even if only fleetingly, especially when we are faced with some form of heavy expenditure of time or money. If we didn't take pictures, or at least if we only took snapshots on a point-and-shoot model, we'd have more time and more money. Sometimes, too, we get dispirited: our pictures seem dull, repetitive and lifeless, and we can't see how they are going to get better. Some people do give up photography, though for obvious reasons they are unlikely to be among those reading this column.

Taking up photography is another matter. Surely we all have? I mean, we've got the cameras, we take pictures, we read AP. What's to take up?

This takes us straight back to the problem of our pictures being dull, repetitive and lifeless. If they really are, and we're not just being too hard on ourselves, then *why* are they dull, repetitive and lifeless? Is it because we're not taking our photography seriously enough? Is it because we're just going through the motions?

What prompted this was an email from someone who wanted to know what software I'd used to create the irregular frames around the black & white prints in the China gallery on my website. He also admired the tonality. I wrote and explained that it wasn't software at all: it was a crudely filed-out negative carrier on our Meopta Magnifax, so we could print the entire frame. I also said they were real wet prints from real film: Ilford HP5 Plus and Kodak Tri-X printed on Ilford Multigrade Warmtone. Frances and I agree that they are among our favourite pictures.

We also agree, though, that we did not like being in China. Sure, we met (and were entertained by) many charming and friendly people, but politically the country is both vicious and naive. If you don't think this could make much difference, you ought to talk to some Tibetans, or to those Chinese who maintain that Tibet (or Uighurstan or Mongolia or indeed about 60% of the land area claimed by the Chinese Empire) is 'an inalienable part of China'. Regardless of which side you take, an absolute refusal to allow any discussion on the matter is not healthy. Nor is it healthy to lie to your own people. We talked to a young Chinese woman who sincerely believed that Tibetan is 'only a dialect' of Chinese, because that was what she had been taught in school.

The point here, however, is not to blackguard China. The point is that we were uncomfortable, and we got some very good pictures. The same happened in Istanbul. We didn't like the place, but we got good pictures. In Hungary, by contrast, where we are very comfortable, our pictures tend to be more anodyne – though we have quite a few good pictures on the other side of the Romanian border in Transylvania, which is historically Hungarian.

> **"I'm beginning to suspect that there are significant dangers in getting too comfortable in photography, or indeed, in anything"**

On a really trivial scale, there are the Rencontres in Arles, France, every July. I always get pictures I like, even though it's stinking hot and we stay on the third floor of an hotel with no lift, and at least half the exhibitions are rubbish (though at least 10% are wonderful).

For that matter, if I look at my black & white images, I tend to like them more than my colour photographs. Why? Because with colour (digital), I know the image is there, on the back of the Leica M8.2. With black & white, I have to wait (and none of us likes waiting), process the film (which frankly I find drudgery) and take a lot of care (we live in a very hard-water area). There's that slight dimension of discomfort again.

I'm beginning to suspect, therefore, that there are significant dangers in getting too comfortable in photography, or indeed, in anything. We (or at least I) need that edge of discomfort, however we acquire it, to push us out of our groove. Being prepared to face up to that discomfort and shoulder it is perhaps what I mean by 'taking up photography'. I just wonder if I'm brave enough to do it. **AP**

amateur Photographer

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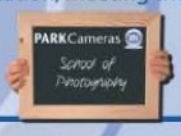

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